

THE ATHENÆUM

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SATURDAY, JANUARY 31, 1885.

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SIR JOHN SOANE'S MUSEUM, 13, Lincoln's Inn Fields.—ANTIQUITIES, PICTURES, AND SCULPTURE.
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ROYAL INSTITUTION OF GREAT BRITAIN, Albemarle-street, Piccadilly, W.

G. JOHNSTONE STONEY, Esq., M.A., D.Sc., F.R.S., Vice-President of the Royal Dublin Society, will on SATURDAY NEXT, February 7, at Three o'clock, begin a Course of Three Lectures on the Scale on which Nature works and the Character of some of her Operations.
Subscription to this Course, Half-a-Guinea; to all the Courses in the Season, Two Guineas.

BRITISH ARCHAEOLOGICAL ASSOCIATION.—The FIFTH MEETING of the SESSION will be held at 32, Abchurch-lane, on WEDNESDAY NEXT, February 4. Antiquities will be exhibited and the following Papers read:—

The Iveland Cross at Leeds, by the Rev. G. F. BROWN, M.A., of St. Catherine's College, Cambridge.
The Old Registers of Clapham Parish, by J. W. GROVER, Esq., C.E., F.S.A.

W. DE GRAY BIRCH, F.S.A., Honorary Secretary.
E. P. LOFTUS BROCK, F.S.A., Secretary.

THE SHORTHAND SOCIETY.—WEDNESDAY, February 4th, at 85, Chancery-lane, Eight o'clock precisely. Paper, 'Original Instructions as Illustrative of the Growth of Writing,' by Mr. W. St. Chad Bosworth. Cards of admission on application to H. H. PESTELL, Hon. Sec. 64, Imperial-buildings, Ludgate-circus, E.C.

CARLYLE SOCIETY.—ORDINARY MEETING, THURSDAY, February 5th, 8 p.m. Paper by Rev. HENRY SOLLY, 'Carlyle and Goethe.' Particulars of the Secretary, Mr. C. OSCAR GRIBLEY, 9, Duke-street, London Bridge, S.W.

THE SOCIETY OF ARTS PRACTICAL EXAMINATION in VOCAL and INSTRUMENTAL MUSIC will be held in LONDON, at the Society's House, in the WEEK commencing 8th June.—Full particulars on application to H. TRUENAM WOOD, Secretary, Society's House, Adelphi, London, W.C.

ROYAL SOCIETY OF PAINTERS in WATER COLOURS.—ALTERATION OF DATE.—Candidates for Association are informed that this year and in future the Day for sending in their Works will be the SECOND MONDAY in MARCH.

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BRITISH MUSEUM.—MISS BELOE will RESUME her LECTURES on EGYPTOLOGY on February 11th and 18th.—For syllabus, &c., apply, by letter only, to Miss JENNER, Hon. Sec., 61, Brook-street, W.

MR. HENRY BLACKBURN'S LECTURES.—MR. HENRY BLACKBURN, Editor of 'Academy Notes,' &c., will Lecture on 'Some Pictures of the Year,' with Illustrations by Linelicht, at the LONDON INSTITUTION, on MONDAY, Feb. 2nd, at 8 p.m. In Yorkshire and the North at end of February.—110, Victoria-street, S.W.

FEBRUARY 5.—MR. WALTER BACHE'S ORCHESTRAL PERFORMANCE OF ORIGINAL WORKS OF FRANZ LISZT. ST. JAMES'S HALL, Halfpast Eight.—Liszt's 'Dante' Symphony; Liszt's Concerto in E flat (Pianoforte, Mr. Walter Bache); Liszt's 'Angeline,' for Strings alone; Liszt's Scene Dramatique, 'Jeanne d'Arc,' &c. Orchestra of 35 Performers. Choir of 100 Ladies. Vocalist, Miss Alice Barbi. Conductors, Mr. ED. DANKNEUTH and Mr. WALTER BACHE.—Stalls, 10s. 6d.; Balcony, 3s.; Admission, 1s. Stanley Lucas, Weber & Co., 84, New Bond-street; Chappell & Co., 50, New Bond-street; usual Agents; and Austin's Ticket Office, St. James's Hall.

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SATURDAY, JANUARY 31, 1885.

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LITERATURE

George Eliot's Life, as related in her Letters and Journals. Arranged and edited by her Husband, J. W. Cross. 3 vols. (Blackwood & Sons.)

(First Notice.)

THESE long-expected volumes have been compiled with great tact. Mr. Cross has aimed at making them a self-revelation of his wife's career and character, and he has been for the most part successful in the discharge of this difficult undertaking. Some slight confusion may be at times caused by the uninterrupted printing of extracts of diverse tone, date, and subject; this might have been obviated by judicious "spacing" between the successive entries. There are obviously many omissions, and some of the materials already utilized in Miss Blind's little book would have borne repetition. At times, too, the reader may feel the need of comment or illustration, while the continental descriptions might have been curtailed. But, these slight deductions made, the book is remarkably satisfactory in tone, and is especially noteworthy for a rigid abstinence from anything that could pander to mere curiosity. The novel method of extracts arranged in order of time tells the tale spontaneously, and George Eliot the woman stands forth revealed to the world in all the strength and refinement of her intellect, in all the clinging trustfulness of her moral and emotional nature. And as regards George Eliot the writer we learn as much as it is needful to know about the motives and processes of her art and the outward circumstances of her activity as author. The interest of the work naturally divides into the personal and the artistic sides of her life. By a kind of coincidence these are chiefly represented in the first and third volumes respectively, while the intermediate one is a sort of glorified Baedeker, giving George Eliot's impressions of her foreign travels between 1860 and 1870. The modern interest in development causes us in the first instance to concentrate our attention on the first volume, dealing with the life up to the production of the first book, 'Scenes of Clerical Life,' including the difficult problem of her relations with George Henry Lewes. We see there a drama of religious development which is peculiarly significant, a display of intellectual precocity and pro-

gress, and, above all, a peculiarly sensitive affectionateness, which rules throughout the life and forms its most distinctive as well as most novel feature.

The peculiarity of the religious development which strikes one most prominently in reading the earlier letters is that, in advancing towards wider views than her earlier Calvinism, George Eliot still found objects for the religious emotion that moved her so strongly in her young days. She "found religion," as the ascetics say, in the later forms of her belief as in the earlier, and consecrated her life to the highest and the best equally in the days of Comtism and of Calvinism. This predominantly religious tone gives an emotional unity to her life which might be easily missed, but is really the key to its various seeming fluctuations. Beginning with the conventional expressions of self-conscious humility, "Oh that I might be made as useful in my lowly and obscure station!" (i. 43) it is seen throughout life in her high ideal of her artistic mission, and finds a final utterance in her characteristic hymn, "Oh may I join the choir invisible!" Even in the first revulsion from the old faith she felt the connexion between that and the new, as the following passage shows:—

"For my part, I wish to be among the ranks of that glorious crusade that is seeking to set Truth's Holy Sepulchre free from a usurped domination. We shall then see her resurrection! Meanwhile, although I cannot rank among my principles of action a fear of vengeance eternal, gratitude for predestined salvation, or a revelation of future glories as a reward, I fully participate in the belief that the only heaven here, or hereafter, is to be found in conformity with the will of the Supreme; a continual aiming at the attainment of the perfect ideal, the true *logos* that dwells in the bosom of the one Father."

And in a very remarkable essay on conformity and compromise, written when she was only twenty-three, the reason of the connexion is fully grasped and explained:—

"Agreement between intellects seems unattainable, and we turn to the truth of feeling as the only universal bond of union. We find that the intellectual errors which we once fancied were a mere incrustation have grown into the living body, and that we cannot in the majority of cases wrench them away without destroying vitality. We begin to find that with individuals, as with nations, the only safe revolution is one arising out of the wants which their own progress has generated. It is the quackery of infidelity to suppose that it has a nostrum for all mankind, and to say to all and singular, 'Swallow my opinions and you shall be whole.' If, then, we are debarred by such considerations from trying to reorganize opinions, are we to remain aloof from our fellow-creatures on occasions when we may fully sympathize with the feelings exercised, although our own have been melted into another mould? Ought we not on every opportunity to seek to have our feelings in harmony, though not in union, with those who are often richer in the fruits of faith, though not in reason, than ourselves?"

One thing is clear and instructive. The transition, brought about in the main by the Hennells, took a grievous weight from off her spirits. Whereas before the change we find her saying, "I am weary, weary—longing for rest," and speaking of herself as "alone in the world," so soon as the change comes, "I can rejoice," she says, "in all the joys of humanity"; and she soon

speaks of the duty of finding happiness and of learning how to be happy in a most satisfactory way. She is speaking from experience when in 1847 she suggests as a subject she should like to work out "the superiority of the consolations of philosophy to those of (so-called) religion." It is curious to contrast all this with the totally dissimilar behaviour of Carlyle, who became the more morose the more widely he departed from ancestral faith. And there is plenty of evidence in these volumes that George Eliot's bodily sufferings began as early and were probably as acute as Carlyle's. Before she is nineteen we hear of sick-headaches, and these follow any unusual exertion throughout life. Her gentle heroism under this infliction contrasts favourably with Carlyle's apostrophes to gods and men on the ills of dyspepsia.

Of equal interest is it in this first volume to follow the rapid growth of George Eliot's intellectual power. Very few details are given here of the actual character of her studies in early days. But here and there her thirst for knowledge makes itself seen even in the days of Calvinistic strictness. At times we catch glimpses of the artistic preparation. A world of her own creation is referred to opprobriously, and her imagination is her enemy in the days when all fiction was pernicious, as is stated in one of the first letters to Miss Lewis—an amusing bit of irony in the old Greek sense. Very soon the tendency to scientific illustration comes, and the following passage shows the power of description as early as 1841:—

"The birds are consulting about their migrations, the trees are putting on the hectic or the pallid hues of decay, and begin to strew the ground, that one's very footsteps may not disturb the repose of earth and air, while they give us a scent that is a perfect anodyne to the restless spirit."

And somewhat later there is a fine passage descriptive of fireworks seen on the Lake of Geneva, with "the pale moon looking at it all with a sort of grave surprise." We may notice the strain of ethical reflection so characteristic of the novels in the recognition of the purgative effect of war, in the maxim "Live and teach," proposed as a substitute for the proverbial "Live and learn," in her estimate of trouble as being a deepened gaze into life. Among the chief intellectual influences before her father's death in 1849, which formed the first great crisis in her life, we can trace George Sand, Carlyle, Rousseau, and Spinoza, and, above all, the converse with the Hennells and the work at Strauss which resulted from this. But perhaps the chief impression of power is left by a few brief but weighty remarks on the men she came in contact with, even before she left the provincial circles. George Dawson she estimates at once as "not a great man," whereas Emerson is appreciated as the first man she had known. The same with men known through their writings. Disraeli has "good veins, as Bacon would say, but there is not enough blood in them." Hannah More was that most disagreeable of all monsters, a blue-stocking. Somewhat later, when on the Westminster staff, she rated J. S. Mill at something more nearly his true value than most of her contemporaries, and was amongst the first to welcome the promise of Mr. Herbert Spencer.

Of all the chief gifts of intellect displayed in her works we find adumbrations before she left Coventry. We miss, however, every indication of wit or humour till the life of the capitals is reached in Geneva and London. The spirit of observation becomes self-conscious, and Lewes is hit off as a "sort of miniature Mirabeau," Alboni as "a very fat siren," Combe as "an apostle with a front and back drawing-room." Leroux "disagrees with all but Pierre Leroux." In short, we have all the indications of George Eliot the novel-writer except the novels. And even about these there is a remarkable quotation from a letter of Mrs. Bray to her sister on September 25th, 1846, exactly ten years before 'Amos Barton': "Miss Evans looks very brilliant just now. We fancy she must be writing her novel." Yet this must have only been an *Ahnung*—as Mr. Cross is fond of saying—for no people were more surprised at the revelation of George Eliot's abilities as a novelist than the Brays a dozen years after.

Her relation to the Brays is in many respects decisive and typical. We come to the secret recesses of her being, to the key of all that is problematic in her career and character, when we encounter the remarkable union of hard-headed intellect and impetuous affection, such as we see in her letters to the Brays. Nor does this die away with youth: the same gushing tone—there is no other word for it—is kept up with Miss Hennell to the last, and is even adopted with friends gained in the decline of life. This stern independence of intellect combined with a complete dependence on others for the emotional life gives the characteristic tone throughout her life, and we are continually coming across a severe philosophical disquisition side by side with an outburst of uncontrollable affection or longing. She has doubtless portrayed this side of her nature in Maggie Tulliver with her impulsive affection, her emotional dependence on others. But she had recognized it much earlier when speaking of herself as "ivy-like as I am by nature," and in this peculiarly womanly quality she remained a very woman to the last. Manly intellect and girlish heart were united in her to an unusual degree.

This problematic nature serves to explain—so far as it bears explanation—the crux of her life—her union with George Henry Lewes. Mr. Cross, with much tact and wisdom, refuses to discuss the question. The only contribution he gives to its solution is a letter addressed to Mrs. Bray a year after the "union" was entered upon. Here the question is made to turn on a difference of opinion as to the marriage laws, and George Eliot's only defence, if any, is that she has not entered on "light and easily broken ties." But as a matter of fact she would have herself owned that this was no defence against setting herself at variance with the moral instincts of all whom she held dear. It is true that six years before she had said, *à propos* of 'Jane Eyre':—

"All self-sacrifice is good, but one would like it to be in a somewhat nobler cause than that of a diabolical law which chains a man soul and body to a putrefying carcase."

But that would be at best an excuse for Lewes, not for herself. As a matter of fact

there was no excuse, and in a very significant letter to Mrs. Taylor she practically surrenders any pleas as regards the iniquity of the marriage laws, and desires the legal title she should theoretically have desisted:

"For the last six years I have ceased to be 'Miss Evans' for any one who has personal relations with me—having held myself under all the responsibilities of a married woman. I wish this to be distinctly understood; and when I tell you that we have a great boy of eighteen at home who calls me 'mother,' as well as two other boys, almost as tall, who write to me under the same name, you will understand that the point is not one of mere egoism or personal dignity, when I request that any one who has a regard for me will cease to speak of me by my maiden name."

In reality, however, the clue to her conduct is to be sought in the girlish impulsiveness of her affectionate nature, which seems so hard to connect with her accuracy and independence of thought. She speaks of Lewes having "quite won my liking in spite of myself" a year before their flight, and her hurried letter to the Brays at the last moment shows that the momentous decision was the work of impulse. She had evidently found in him some one to cling to amid the dreary solitude of life in London lodgings, and Lewes took the responsibility of accepting her sacrifice.

In justice to Lewes it must be remembered that he could have had no idea of the transcendent nature of the woman whose life he was accepting. Mr. F. W. Myers tells a story of some impudent ass who wrote to George Eliot after 'Middlemarch' condoling with her for being mated to a Casaubon. There would have been less incongruity if Lewes had been compared to Ladislav, who was, one feels, almost equally unworthy of Dorothea. Lewes is gradually being rated at his true worth: a philosopher among journalists, a journalist among philosophers, he has left behind him nothing that will live, not even the over-rated 'Life of Goethe,' the critical portions of which are very thin. But George Eliot was herself one of the first to protest against the habit of mind which requires equality of gifts in husband and wife, and we cannot hope that every Elizabeth Barrett will find her Robert Browning.

And it must be owned that, once the lapse committed, Lewes did all in his power to keep at a distance every bad influence. He encouraged her first writing, and checked by his vivacity the tendency to over-seriousness which came to her with the knowledge of her powers and responsibilities. All the petty details of life were warded off from her by Lewes with watchful care. The somewhat unreasoning sensibility to adverse criticism was carefully considered by Lewes, who acted as her private secretary. And all this was effected through long years often filled with illness of his own. He may have encouraged in later years the psychological strain of her work to its detriment, and whatever glimpses we have of his critical influence in early years seem by no means fortunate: it was through him, *e.g.*, that Dinah was made to marry Adam Bede.

And, above all, the lapse must be forgiven or forgotten which led to that fusion of the intellect and the emotions necessary to the artistic impulse. Everything seems to show

that George Eliot's memories of her home life would have slumbered for ever but for this moral crisis in her own life, which stirred her to the depths of her being and withdrew her from the conventions of society. There is not the slightest indication throughout the biography, except the chance shot of Mrs. Bray mentioned above, which could lead her friends to imagine any other future for George Eliot than one similar to that of her friend Miss Sara Hennell. Her attitude of moral defiance to the world threw her back on the resources of her own life and gave birth to the peculiarities of her art. What those peculiarities are and the light thrown upon them by the book before us must demand our attention next week.

The Algonquin Legends of New England. By Charles G. Leland. (Sampson Low & Co.)

WHEN Mr. Leland offers from the Mic Mac a tale partly in blank verse, as far as form goes, and in plot a mixture of the French tale of the Bear's son and the conclusion of the Scotch 'Nicht Nocht Nothing,' one feels at first as if things were not all as they should be. In Mic Mac this story is styled 'The Three Strong Men' (pp. 311, 323). In the narrative comes a seven-headed devil, one of the beings so familiar in Slavonic *Märchen*. Then the critic turns back to p. 207, where Mr. Leland tells him that "this six-headed son" (of Hymer in the 'Vafthrudnismal') reappears as a demon in the Passamaquoddy tale of 'The Three Strong Men.' Whatever may be the case in Passamaquoddy, certainly in Mic Mac the demon is seven-headed. Then rises the question, Why should the seven-headed (or six-headed in Passamaquoddy) demon be the six-headed son of Hymer of the 'Vafthrudnismal'? Why, indeed? We cannot answer the question, though we feel certain that the Mic Mac story is a compound of two stories which are European, though also found (more or less) in Malagasy. Mr. Leland himself admits part of this: "The story consists of a very old Indian legend, mingled with a European fairy tale drawn through a French Canadian source." But what part of the tale is "very old Indian"? The original, Mr. Leland says, "is from beginning to end a song or poem." That is why, we presume, he has rendered so much of it into blank verse printed as prose. In the tale the hero loses his memory and forgets his bride when his hand is licked by a black dog. This is the Celtic idea of the man who was to let no one kiss him, and who lost all memory of the past when "kissed" by a dog. We fail to see what is Indian in the whole tale, except, perhaps, mention of wigwams and the like.

Now, if this tale be so notably European, though already converted into a kind of chant by the Mic Macs, and if the Norse identifications (p. 207) be so far from convincing to a moderate scepticism, the rest of Mr. Leland's collection is also not likely to be accepted without shyness. He is, perhaps, chiefly interested himself in the resemblances between the tricky Lox of Passamaquoddy and the tricky Loki of Scandinavian myth. The resemblances are often strong, but would be stronger if, for example, Mr. Leland offered (p. 271) any proof

that "the fellow who played the trick"—a trick very like one of Loki's—was Lox. He says: "We may very easily detect the hand of Lox, the Mischief-Maker, in this last incident." But Lox has never been mentioned or hinted at in the tale. Mr. Leland may be right, but every one must decide for himself as to the plausibility of the conjecture.

Mr. Leland thinks that a good deal of Eddaic lore has filtered through the Eskimo to the Algonquins, and certainly many curious coincidences in Eddaic and Indian folk-lore may be accounted for by that hypothesis, though we are not yet convinced of its accuracy. Perhaps, for complete proof, other examples of Indian institutions, dress, weapons, gear of every kind, derived from Norsemen might be adduced. They would certainly strengthen the hypothesis. One story, which represents "Master Rabbit" as originally the possessor of a long tail, will at once suggest 'Brer Rabbit.' Did the negroes borrow this incident from the Indians, or the Indians from the negroes? or did both invent it separately? or did both derive it from a common source? These are questions which it is all but impossible to answer. Many of the negro rabbit tales have been brought from Africa, where they were told about a beast not very unlike a rabbit superficially. Perhaps others have been borrowed from Indian sources. On all these points it is hard—or rather it ought to be impossible—to dogmatize at present.

We confess that, after reading all Mr. Leland's tales—very good tales, very well told—we are slightly inclined not to believe in Scandinavian influence on the Algonquin legends. The evidence and inferences are evenly balanced, and perhaps it is only the hardness of the mythological heart that resists. In any case Mr. Leland's book (though we wish he had avoided blank verse) is extremely interesting, and valuable both in itself and in its probable effects. Other American collectors of the Red Men's legends will be encouraged, we hope, to publish them as literally as possible—this is the great point. Already we knew, from Schoolcraft and others, that the Red Men's tales resemble, and in fact are variants of, the European *Märchen*. How much of this likeness is due to Scandinavian and more recent French and English influences? That is precisely the question which at present it is impossible to answer, but which many readers of Mr. Leland's book will reply to by voting for an infiltration of the Edda. Only he himself can state his case at sufficient length and with his own evidence, so to 'Algonquin Legends' we send the mythologist. No abstract can or should satisfy him.

The Personal Adventures and Experiences of a Magistrate during the Rise, Progress, and Suppression of the Indian Mutiny. By Mark Thornhill, Bengal Civil Service, Retired. (Murray.)

MR. THORNHILL admits that his recollections lose much of their interest from the fact that the events with which he deals have so long passed, but he expresses a hope that, as he saw much that has not been recorded, his story may prove a contribution to the

history of the time. In this he has succeeded, though not, perhaps, to the extent that he imagines. Of the more striking incidents of the Mutiny he saw and knew at the time but little. Indeed, one of the most remarkable features of his book is the evidence which it affords of the ignorance, and at times one might almost say indifference, of those with whom Mr. Thornhill was associated, as to the portentous events that were taking place around them. "It was a curious life we led," he says in one passage; "very quiet, and yet full of excitement. We received few letters, no newspapers; except by vague report we heard little of what was going on beyond the horizon around us. This absence of news did not greatly trouble us."

The chief value of the book from an historical point of view will, however, lie in the simple and graphic pictures which it gives now and then of the effects of the Mutiny on the rank and file of the people. At the time the question was debated with much vigour in this country and in India whether the Mutiny was a merely military revolt or the rising against us of the population. Mr. Thornhill—generalizing, perhaps, too hastily from his individual experience—is convinced that, whatever may be said as to the beginning of the Mutiny, when in full swing it was a popular rebellion. The case was this, he contends—the army revolted, and the population, left to itself, ceased to yield obedience, refused to pay revenue, disregarded the law, and in many instances broke into active revolt.

"The first proceedings everywhere were to take revenge on the Bunniah (money-lenders); their houses were plundered, their account-books burnt, themselves and their families often much maltreated. The villagers next commenced to fight among themselves; all who had wrongs, if they could, avenged them.... Village fought against village, caste against caste; disorder had reached a point that was sometimes ludicrous. For example, in one village two rajahs established themselves, each assumed the yellow dress, each proclaimed his own independence, and each made war on the other."

Like most other Englishmen who passed through the Mutiny, Mr. Thornhill had many narrow escapes, and the narrative of his adventures while wandering about his district before he was compelled to retire into the fort of Agra forms entertaining reading. The story of his midnight ride from Muttra, when surprised by the advance guard of the rebel force, is especially well told. It was the night that the town of Agra was burnt by the rebels, and this is his account of the first view which he and his companions obtained of the conflagration:—

"The clouds had risen, the falling rain no longer cooled the air, and the heat began to tell on our horses. We were approaching the high road. The canopy of clouds had been continually rising. It now began to break and the clouds to roll together in great masses. Through the intervening spaces the blue sky appeared and the moonlight streamed. It struck me in a careless way how red the moonshine seemed. I thought it pretty, then I thought it odd, and began to wonder what the cause could be. Another minute and it stood revealed. The clouds rose higher, and all along the south horizon, stretching miles to right and left, and rising far into the firmament, was a deep, dull lurid glare. It was the glow of some vast conflagration; there was no more room for doubt—Agra was in flames."

Amongst the many strange experiences of that remarkable night the weirdest was that which is described as follows:—

"From the side of the road came a clear low clanking of chains, just like that which in stories of haunted houses accompanies the appearance of the ghost. We stopped our horses and turned to the side of the road from whence the sounds proceeded. The trees just there were thinner; there came through them a faint glimmer of light. We saw a row of dark figures passing slowly along under the shadow of the avenue. They were proceeding in single file each behind the other. The ground was soft, their footsteps made no noise, but at each movement came the sound of the clanking of a chain. The truth flashed upon us; the Agra jail had broken loose—these were the escaped prisoners.... They neither turned their heads, nor quickened their pace, nor indicated by any sign that they were aware of our presence. They moved on with the same slow, silent, shuffling steps and vanished in the darkness; at each step their chains rattled. They passed on as might phantoms from another world—dimly seen, silent, regardless—issuing from the darkness, gliding by, and re-entering it."

In dealing with the great issues of the time Mr. Thornhill displays a spirit of fairness not too common in writings upon the Mutiny by men who took part in it; and he is not so dazzled by the brilliant success attending its suppression as to be blind to the preventable causes which partly gave rise to it, or to the mistakes and over-rigid adherence to rule—to use no stronger expression—of many of the English officials concerned. He admits that by no wisdom, by no system, could we have prevented the antagonism of race, or the dislike of an alien rule, or the hostility of Mohammedan fanaticism. But he urges that we might have modified the discontent arising from these causes by a less severe taxation, by more moderation in annexing fresh territories, and generally by adapting our system of government to a greater extent to the native sentiment. One of the saddest portions of his book, moreover, is that which gives an account of the incapacity, vacillation, and half-heartedness of many of the officials at Agra at the time that British empire in the East was hanging on the result of the siege of Delhi, but a few days' marches away. Perhaps, however, with all his good intentions, Mr. Thornhill cannot be quite fair to the Agra officials, for he ascribes his not having received any honours or rewards at the conclusion of the Mutiny to the fact that Lord Canning had conceived the idea, not altogether without reason, that the Agra authorities had displayed great incapacity, and in his disapproval of the authorities had included their subordinates.

In conclusion, we are glad to note in Mr. Thornhill's book a readiness to admit legitimate excuses for the natives and to acknowledge the loyal qualities which in so many instances were displayed by them in that time of trouble and uncertainty. "During the Mutiny," he says in one passage,

"I learnt more of the natives than I had during all the many years of my previous residence in the country. Compared with what other nations would have been under similar circumstances they were not more cruel, they were certainly less violent. In many instances individuals among them exhibited great fidelity."

Illustrations of the History of Mediæval Thought in the Departments of Theology and Ecclesiastical Politics. By Reginald Lane Poole, M.A. (Williams & Norgate.)

THIS volume is published for the Hibbert Trustees, and is the result of Mr. Poole's work while holding a Hibbert travelling scholarship. We congratulate the trustees upon having obtained a scholar (and even a Balliol man!) whose attention has been turned to pure history rather than to any Hegelian process of reconciliation between the terms of the Christian creed and the postulates of modern rationalism. The former field presents endless opportunities for fruitful and scholarly work; the latter leads only to the quagmire of dialectic subtlety, wherein there is small profit for the lover of sober truth. The conditions under which a Hibbert scholarship is held require the publication of some piece of original investigation, and the trust ought to be productive of a valuable series of monographs; the series as a whole would be all the more useful if its scope were limited to some not too wide field of historical research. It is with unfeigned pleasure, then, that we notice Mr. Poole has spent his "Wanderjahre" in the study of mediæval thought. Mediævalism is destined to play as large a part in the culture of the future as Hellenism has done in the past. Its works of art, its literature, even its metaphysics, will one day be revealed to us in all their grandeur, unobscured by the bitterness of theological animosities. The world will then recognize that humanity did not cease to create, and create nobly, even in the Dark Ages. To describe the Middle Ages, as a recent writer has done, as at first extinguishing antique civility and then creating an army of dunces for the maintenance of orthodoxy, is to show a lamentable failure to penetrate the formal wrappings of mediæval thought or to interpret the deep symbolism of its art. There are genuine human passions—desire for class organization, for unity of thought, for the spiritual side of the vulgar business of life—to which mediævalism essentially appeals. The modern revolt against individualism brings these passions again prominently to the fore; it is leading to a new catholicity which will adopt mediævalism as an element of culture, not as a dogmatic faith. The renaissance of the nineteenth century will be as potent as that of the sixteenth, but it will add to its Hellenism the very thing the sixteenth century relentlessly destroyed—the spirit of mediæval thought and art.

It is this renaissance of mediævalism which renders all scholarly labour in the field of mediæval history of such extreme importance at the present time, and makes us all the more interested in work like that which Mr. Poole has undertaken. The Hibbert Trustees ought easily to satisfy themselves from the contents of the present work that their trust has been of great advantage to Mr. Poole in the pursuit of his studies; he has obviously worked, and worked well. At the same time it is difficult to refrain from asking what the exact aim of these 'Illustrations of the History of Mediæval Thought' may be. They certainly show that the author has studied, and studied intelligently. Here and there they throw new light on one

or two obscure points of mediæval thought, but they want connexion and life. They do not form a history of mediæval thought, nor are they a monograph on certain phases of mediæval development; we can find no particular reason for the omission or inclusion of various thinkers. It is hard, indeed, for a book of some three hundred pages to touch with any satisfaction upon such a multitude and variety of writers as are here treated. Alcuin, Claudius of Turin, John the Scot, Abelard, John of Salisbury, Marsiglio, Ockham, Wycliffe, and innumerable others crowd each other out of the pages, and the result presents to the reader no clear picture of mediæval development. The author does not endeavour to paint the broad lines of intellectual history in the Middle Ages, nor does he give with greater detail the opinions of a few selected representatives. The reader misses that conception of historical evolution, that nice balancing of the various forces which were moulding the times, the recognition that truth rarely lies entirely on one side of a controversy, which ought to be the characteristics of the modern historian. It is to be feared that any one who makes his first acquaintance with mediæval thought through the medium of this book will rise from its perusal with no very clear ideas of the thinkers discussed. The writer too often presupposes a knowledge which his public is unlikely to possess. He too often contents himself with correcting and criticizing the work of previous historians. These corrections are often extremely suggestive and acute; they render his book valuable to the scholar, but of less interest to the uninitiated public. But even the scholar would have preferred that Mr. Poole should have devoted his energies to a monograph on a small portion of the wide field covered by his book—for example, a thorough study of Ockham would have been of inestimable value.

In addition to this the later chapters of the work seem to have been somewhat hurriedly compiled. Marsiglio and Ockham appear to be merely introduced to pave the way for a chapter on Wycliffe, and this chapter on Wycliffe would have been better reserved for the preface to Mr. Poole's promised edition of the 'De Civili Dominio' and the 'De Dominio Divino.' The author has practically nothing new to tell of Wycliffe; and the doctrine of lordship, so far as he states it, might be easily gathered from the already published works of the Reformer. We find it impossible to agree with his peculiar admiration for the former Master of Balliol as one who discovered the "great secret of modern belief." We doubt even whether this great secret be not of an infinitely more rational and scientific character than Mr. Poole dreams of. We cannot look upon Wycliffe as the founder of individualism, and as thus entitled to be considered in "no partial sense the father of modern Christianity." We even venture to think, in opposition to the author, that Wycliffe's philosophy is really of more value than his theology, and that the Averroism of the 'Trialogus' is of greater historical interest than the entire doctrine of lordship.

But when we have made these remarks, we must still acknowledge that the faults of the work arise rather from the conditions under which its author has had to write than from any mistake on his part. He chose, and we

think rightly, a broader course of study than could be obtained by merely working up a monograph. His choice of a wider field will be of infinitely more use to him in subsequent writings than if he had limited his reading to any individual thinker. That the published results of his study should bear somewhat the aspect of a series of notes drawn up for the future use of the writer is due not so much to any fault on his part as to the conditions of the task imposed upon him. We find in the book careful study, the true critical spirit, and an obvious interest in mediæval thought—all signs which promise well for the future. England stands somewhat in need of genuine mediæval scholars, and Mr. Poole will undoubtedly assist in supplying the defect.

We have said that the book as it stands will be appreciated by the student, although it fail to attract the public at large. The more interesting chapters are those on John the Scot, the School of Chartres, and Abelard. Mr. Poole throws a considerable amount of new light upon the greatest of Irish philosophers. Yet even here he tantalizes his readers by his brevity. There can be small doubt that the translation of the Pseudo-Dionysius was the turning-point in John Scot's intellectual development, and Mr. Poole says that the influence of these books on the mind of the translator was momentous. But of the exact character of this influence he tells nothing, and yet he is the very person who could most profitably have told us of the peculiar points on which the Pseudo-Dionysius and John Scot held the like opinions. Our interest on this point is all the more excited by a remark introduced on p. 73:—

"Essentially his [the Scot's] system would suffer little if we deducted from it all those Christian elements upon which he supposed it rested; we should find a philosophy in which the idea of God, the idea of evil, and many of its central features, resemble in a remarkable way the thoughts of Spinoza."

Now this coincidence does not appear to be the outcome of mere chance. We find that one or two other remarkable mediæval thinkers—notably Meister Eckehart, and Wycliffe in certain passages of the 'Trialogus'—have a like striking resemblance in thought to Spinoza. These phases of thought in Spinoza are undoubtedly due to Maimonides, and he obtained them from the very school which educated Averroes, and trained him in the like intellectual opinions. To Averroes it is that Eckehart and Wycliffe owed most, although they both were also acquainted with the Pseudo-Dionysius. Hence, we would suggest, arises the common resemblance to Spinoza. But we would go further and ask whether there may not be in the Dionysian writings a connecting link between John Scot and the Arabian school. This question can only be answered by a more complete comparative study of the Pseudo-Dionysius than appears yet to have been undertaken. Whence, for example, did Maimonides draw his conception of evil and his description of the celestial intelligences?

It is, however, into his account of Abelard that Mr. Poole has thrown most life. It is at once clear that he is in sympathy with the persecuted scholar, that he has been far more independent in his conception of character, and that he has devoted a larger amount of

time and critical insight to his investigation. This is not the place to discuss the validity of his conclusions; we can only remark that they will doubtless attract a considerable amount of attention. That the author has not, either here or when discussing Gilbert de la Porrée, been quite fair to the spirit which actuated St. Bernard, we are ourselves inclined to think. That it is impossible to sympathize with dogmatic faith breaking into the intolerance of ignorance is in the nineteenth century a truism; but there is an historical sympathy which recognizes that a positive evil of the present may have been a great formative force in the past, and, as such, a valuable factor in human development. This remark, we think, may also be applied to the approval the author gives to Claudius of Turin's diatribes against the polytheism of Christianity at the commencement of the ninth century. Had the iconoclasts of those days been successful, the men of the past might perhaps have had in some respects a higher religion, but the men of the present would have been without their noblest heirloom—medieval religious art. We can pardon a considerable amount of polytheism for the sake of one Sistine Madonna. We men of to-day are thankful to recognize (to use the apt language of Mr. Poole) "the eternal limitations of the human mind which forbid the elevation of metaphysics or theology to the dignity of an exact science," but we cannot regret that the past was less wise, for had it not been so we should be without medieval thought and art, which form not the least noble part of modern culture.

My Wanderings in the Soudan. By Mrs. Speedy. 2 vols. (Bentley & Son.)

THE Eastern Soudan is still a subject of such especial interest that Mrs. Speedy may be forgiven for adding another to the numerous works which have of late appeared respecting it. We cannot, however, recommend her book to the student who is anxious to gain a thorough acquaintance with the physical and other special features of the country, inasmuch as her knowledge of the Soudan is limited to a four months' tour made so far back as 1878. A really scholarly and scientific work is still wanted; for Mr. James's work (of which a revised edition has recently appeared) can hardly claim, in spite of its many merits, to be so considered, and it is probable that we must await the return of the troops now engaged in the Soudan before the want will be supplied. The general reader will, however, find not a little to amuse and interest him in 'My Wanderings,' which, although sketchy, is pleasantly written, and free from the vulgarities that disfigured the production of Dr. J. Williams, which we recently noticed.

The author in her preface disclaims any literary pretensions, and explains the circumstances which have led to her appearance in print. Capt. Speedy was appointed, after serving in the Abyssinian expedition, guardian to Prince Alamayu, son of King Theodore of Abyssinia. Mrs. Speedy had a great wish to visit that country, with which her husband had been so closely connected, and where he has again been recently employed by H.M. Government on special service; and when they were returning from

Penang early in 1878, Capt. and Mrs. Speedy stopped at Suez, whence they made their way to Suakin, and thence to Kassala and the river Settit, the most southerly limit of her "wanderings."

Instead of keeping a diary Mrs. Speedy wrote long letters home, which she now reproduces in book form. She is an experienced traveller, and, if we may judge from internal evidence, a lady of considerable nerve. Few ladies, we think, would consent to be left companionless in the Soudan, with none but native servants, whilst their husbands went off for a week's shooting. Of course, Mrs. Speedy had exceptional opportunities of visiting native ladies and learning something of the condition of her sisters, who are jealously hidden from infidel eyes of the male sex. At Kassala she had the good fortune to make the acquaintance of an Italian lady who had spent some years in the Soudan, and who was able to introduce her to several Arab ladies, whose condition must, we think, have given our author good cause to congratulate herself that she had been born in England. Like the Scotch crofter, and, till lately, the Irish farmer, Arab wives seem to suffer from want of fixity of tenure; they are absolutely at the mercy of their lords and masters.

At a grand entertainment at Kassala Mrs. Speedy noticed a forlorn-looking young woman, who, she was informed, was the discarded wife of an Arab of good position.

"Her husband had simply tired of her, and sent her back to her old home. This often occurred, and there seemed to be no redress for it: no one would dream of marrying one of these rejected wives, a slur was cast upon them."

What the natives themselves think of women and their relative position is well illustrated by what happened to Mrs. Speedy herself at Felik, a telegraph station between Suakin and Kassala. After a long day's march our author was just settling herself down to sleep, when her host, the Arab telegraph clerk, separated from her only by a thin partition, began to say his prayers in a loud sing-song chant. She remonstrated; for a time there was silence; she was falling asleep when the clerk began his prayers again. Again she remonstrated, again there was a brief silence, to be broken, alas! too soon by the indefatigable clerk, who once more began saying his prayers "da capo," this time faster than ever. It was like "speaking by machinery, the whirr and buzz was terrific."

"We learned next morning that our host belonged to a sect which obliged him to repeat his prayers aloud, and which also enjoined as one of its most stringent rules that the voice of either a woman, a donkey, or a dog, if heard at any time during the service, made it necessary that the whole of the prayers should be repeated."

Coffee drinkers will be glad to learn that the Arabs grind their coffee as fine as flour and boil it in a copper saucepan without a lid. They would not on any account boil it in a covered vessel, as any lid or cover would prevent "the deleterious qualities from escaping, and make the coffee bitter."

Next in importance to an unlimited capacity for drinking coffee are "dollars" and "durra" to the Soudan traveller. The English sovereign is useless in the Soudan.

The natives will accept nothing but the "Maria Theresa" dollar, and not even that unless the image of the "departed empress has the regulation number (seventeen) of little knobs upon the necklace." The danger and difficulty of carrying hundreds of pounds in heavy silver coins are considerable, and have of late been experienced by our own troops in the Soudan. "Durra" is a kind of grain, and excellent food for man and beast. From it a kind of porridge, very much like oatmeal porridge, is made; it is called "lugma," and forms the staple food of the natives.

At Haikota, a station some 200 miles south of Suakin, Capt. and Mrs. Speedy were, like Col. Colborne (*Athen.* No. 2977), astonished to see some fifty mail-clad crusaders, wearing the very same chain armour in which, hundreds of years ago, the soldiers of the Cross had gone forth to do battle with the soldiers of the Crescent. The sheik knew nothing of these suits of mail, except that they had been heirlooms for unknown generations, and as such so valuable to him that nothing would induce him to part with a single suit.

After a two years' sojourn in the plains of Bengal and a more protracted residence in the Malay Peninsula, Mrs. Speedy should be well qualified to give an opinion upon hot climates. It is interesting to hear from such an authority that until she went to the Soudan she "did not know what heat meant"; the heat of other countries she describes as "merely unpleasant," whereas "African heat penetrates and burns one through and through, scorching one deeply with real pain."

Mrs. Speedy had several opportunities of seeing a mirage, but has nothing to tell about those mysterious voices and sounds which, as De Quincey relates, sometimes lure travellers in the desert to their doom. The book is furnished with a map of the author's wanderings and other illustrations. It is, as we have said, pleasantly written, though too diffuse; and we can recommend 'My Wanderings in the Soudan' to those who wish to learn something about a country much talked of, and to read how bravely an English lady encountered the hardships and difficulties of desert travel.

NOVELS OF THE WEEK.

The Talk of the Town. By James Payn. 2 vols. (Smith, Elder & Co.)

The Prettiest Woman in Warsaw. By Mabel Collins. 3 vols. (Ward & Downey.)

Near Neighbours. By Frances Mary Peard. 2 vols. (Bentley & Son.)

THE brilliant ingenuity with which Mr. Payn has turned the story of the Ireland forgeries into a novel makes one think that the facts of the younger Ireland's life were obviously adapted to such treatment. Yet most people who know those facts and have not read 'The Talk of the Town' would surely wonder if the miserable story could ever be made into anything not intolerably tedious, and Mr. Payn's success is the greater because it is a surprise. The book is certainly one of his best. It is as vivacious as any of its predecessors, as full of good spirits and buoyant fun, and its interest is as well sustained. It is, moreover, marked by a vein of pathos which seems to be more

forcible and more natural than any he has previously worked. The book must have cost much labour, but the marks of it are not visible. It is a pleasure to note the skill with which the facts have been adapted and the happy imagination which has given to Ireland's character the motive it lacked; but it would probably be an equal, though a different pleasure to read Mr. Payn's delightful novel if one could only not know that the romance was founded on a true story.

Miss Collins's new story is rather sensational, and derives the merit of novelty from the scene of action being somewhat unfamiliar. She repudiates in a needful preface the officious readiness of certain gossips to impute the story to the impertinence of an "interviewer," and to connect it with a well-known actress. But if not based on fact, it is well imagined, and the fortunes of the sisters Milovitch, as affected by their ill-starred connexion with a noble family of Roumania, have much of the interest of possibility. There is no effort at minute character-painting in this narrative of incident, which culminates in a tragedy in which none of our sympathy is enlisted for its object. But there is sufficient distinctness in the natures of the two sisters, both of whom have the power of faithful conjugal love as well as an ardent sisterly attachment to each other. Wanda, who lives for her art, has the less depth of self-sacrificing affection for her husband, and by adhering to her public career exposes her volatile Roumanian husband to innumerable pangs of jealousy; while Zadwiga, who gives up everything to her fidelity to the English Arthur, has no difficulty in meeting his wishes by retiring from the stage, and facing the wearisome and, as it turns out, dangerous position of acting the part of an unmarried private lady in a dissipated circle of society among the "boys," her sister's connexions. To what trials she is thus exposed, and what are the details of the tragic solution of them, which so nearly ends her life and the hopes of Arthur Dene, it would be improper to reveal. Suffice it to say that the culmination of the plot is exciting, and that, if we make allowance for due vengeance on Demetri, all ends happily. Brave as she is, the Polish girl is not driven to incur the guilt of murder, even in the moments when her honour is at stake.

In 'Near Neighbours' the author of 'The Rose Garden' has given a bright and sympathetic story of Dutch home life. The human interest of it has nothing specially characteristic, but the setting is graceful and has the merit of considerable freshness. One does not expect Miss Peard to strike out a new line, or even to follow any of the later fashions in fiction, but in her own pleasant, wholesome manner she is as good in 'Near Neighbours' as she has ever been. She is a particularly feminine writer, full of quick and kindly observation of her own sex, but not capable of seeing men's character at all below the surface. Her men, therefore, are simple types, acting and blundering as they always have acted and blundered in women's novels of the lesser order of merit. There are weak points in the plot, for the girl who really plays the chief part, the character about whom all the

action takes place, is not the heroine, and the original lover is punished by being left out in the cold, if not forgotten, at the end.

RECENT VERSE.

Florien: a Tragedy, in Five Acts, and other Poems. By Herman Charles Merivale. (Remington & Co.)

Sonnets, and other Verse. By Samuel Waddington. (Bell & Sons.)

Songs and Lyrics. By George Ambrose Dennison. (Putnam's Sons.)

Athelney, and other Poems, including Kenwith and Messeria. By Eliza Down. (Bell & Sons.)

The Death of Otho, and other Poems. By Isaac B. Ginner. (Kegan Paul, Trench & Co.)

Told in a Coble, and other Poems. By Susan K. Phillips. (Leeds, Fletcher.)

THE latest work of Mr. Merivale will certainly not add to his reputation either as poet or dramatist. It is uninteresting and unimaginative, the plot being of a kind which one had thought exhausted long ago. But Mr. Merivale believes in the traditions of his youth, so he introduces an apprentice who is seduced from the paths of virtue by a woman whom the author intends to be both brilliant and beautiful. She (Florien) is, however, in the power of one Hardy, a notorious highwayman, who consents to release her from her thralldom on one condition only, namely, that her lover delivers into his hands royal jewels then in the possession of a goldsmith, the lover's former master and patron. The perverted youth resolves on thus ransoming his beloved. The crime is, however, discovered by his old master, and, attempting to defend the treasure, he is murdered by the delinquent, for whom, moreover, the old man's daughter has nursed a tender passion to such sad purpose that she wastes away, and pines to see flowers before she dies, no less than Lord Tennyson's May Queen. She can only be described as a bore of the lachrymose type. Of all the *dramatis personæ* who work out the dismally poor plot of which we have just given an outline it may be said that they have not a shred of genuine character among them, while the dialogue put into their mouths lacks point of any kind, save for an occasional conceit, of which the following description of Florien furnishes some examples:—

Old Father Thames
She rides in beauty on her gallant barge,
As Cleopatra rode the streams of old;
With merry music for her lullaby,
With silver ripples chiming to her laugh,
And flowers to peep out of the mossy bank
To gaze upon her, and to close their buds
To pay for peeping, as in Coventry
A certain overbold young 'prentice paid
For spying on Godiva! What she is,
Our Mistress Florien, none of us can say,
Nor whence or where she flashed upon the world,
Like some bright spirit sent from fairyland!
We add our gaude and jewels to the store
Which swells the wealth her happy fortune claims,
Of every hazard! why it grows for her,
As violets and cowslips grow for the earth,
Without the care of planting!

The only satisfactory thing about the work is that when the curtain has fallen upon the play proper it rises again to show the wicked apprentice and the equally wicked highwayman proceeding in a cart to Tyburn. Florien has previously fallen by her sweetheart's dagger that she may escape the justice of the law, though how she came to be in its power is not very clearly made out. The reader wonders a little why this venturesome young man, having a weapon to hand, did not, in true tragic fashion, make an end of himself also, since it must have been a choice between steel and rope. But what surprises him most is that the author of 'The White Pilgrim' could write anything so poor.

Mr. Waddington showed good poetic judgment in his well-known 'Selection of English Sonnets,' that the lack of self-criticism evinced in the publication of his sonnets and lyrics is surprising. They are without either definiteness of thought or grace of form, though

usually technically correct. Still that Mr. Waddington is capable of writing a good and melodious sonnet will be seen from the following instance. We take the author at his very best:—

From night to night, through circling darkness whirled,
Day dawns, and wanes, and still leaves, as before,
The shifting tides and the eternal shore:
Sources of life, and forces of the world,
Unseen, unknown, in folds of mystery furled,
Unseen, unknown, remain for evermore:—
To heaven-hid heights man's questioning soul would soar,
Yet falls from darkness unto darkness hurled!

Angels of light, ye spirits of the air,
Peopling of yore the dreamland of our youth,
Ye who once led us through those scenes so fair,
Lead now, and leave us near the realm of Truth:
Lo, if in dreams some truths we chanced to see,
Now in the truth some dreams may haply be.

The lyrics which succeed the sonnets are of a singularly feeble description. What is it that makes publication so attractive that all people in these days who are in any way associated with literature must court authorship on their own account? The problem has been often propounded, but who shall solve it?

Why a very large number of people should apparently find entertainment in the occupation of rhyming is in itself curious. One would think there were many pleasanter ways of passing time. Again, that these rhymesters should be so anxious to inform the public through print in what their favourite amusement consists is more curious still, especially as it involves some outlay. Mr. Dennison does his rhymes quite as well as most people who rush into verse without any call. They are correct enough, and so are his metres, while from the moral standpoint his sentiments do him every credit. But beyond this there is nothing to say.

The poem which gives its name to Miss Down's volume is very worthless and very wearisome. The verses which follow it are only less wearisome because shorter.

To murder a worthy old man already in the throes of a disease to which he must shortly succumb and then to carry off his daughter are undoubtedly most reprehensible actions. Yet this twofold iniquity is perpetrated in Mr. Ginner's play by no less a person than a man of birth and position, Count Strudenheim. In his subsequent remorse, which, it must be said, follows very closely upon his crime, he shows an amount of violence which is not compatible with dignity. Nay, he would more than once have revealed his guilty secret but for a confidential servant, one Wilhelmia, a sort of burlesque Lady Macbeth, who covers his confusion by her quick wits. By-the-by, though described as a confidential servant, she seems to take a very active part in the councils held by the big-wigs to discuss the murder. The wicked and remorseful hero when most moved has a way (we quote the stage direction) of "sinking on the table." Now we have all read of gentlemen sinking under tables, but to fall on the top of one is an eccentricity for which even a guilty conscience does not satisfactorily account. The guilty one is, of course, discovered at the end, and falls dead, struck by fire from heaven—a dreadful but fitting end, predicted to him by some lugubrious spirits who go about singing choruses which, in a remote way, are rather suggestive of 'Manfred.' The girl who has been in love with him, and for whom he seems to have had once some tenderness (not the young lady he kidnapped), drops dead upon his prostrate body, so that a most tragic termination is achieved.

Miss Phillips's poems deal chiefly with the adventures of seafaring folk, and, while hardly salt enough, have a certain flavour of their own and some amount of vigour.

OUR LIBRARY TABLE.

The Wreck of the Nisero, and our Captivity in Sumatra. By W. Bradley. (Sampson Low & Co.)—The interest excited by the "Nisero Question" will ensure many readers for Mr.

Bradley's story, which he tells in a simple, unaffected way, singularly free from exaggeration or superfluity of words. The voyage began badly, for the Nisero damaged herself even before leaving the Mersey, and soon after ran aground and was nearly lost in the Red Sea. There is an appearance—but perhaps only an appearance—of reticence or mystery as to the course she was pursuing when she went ashore on the Sumatra coast, recalling the suggestion that she was engaged in trade with the natives whom the Dutch were trying to blockade. The writer is equally reticent on the question whether their rescue was unduly delayed or mismanaged, but he expresses himself warmly as to the kind and liberal treatment of the English authorities; and we gather that the chief obstacle, as well as the main source of danger, lay in the interference of the Dutch, who, he says, are the objects of general hatred and suspicion to the natives. The mother of their captor, who, supposing the party to be Dutch, asked why they were not all put to death, showed every attention to them as soon as she learned they were English. But it was natural that all white men landing on that coast should be supposed to be allies of the Dutch, a confusion which the latter evidently were not anxious to dispel, and this no doubt rendered the position of the captives at times precarious, and the prolonged apprehension and hope of rescue constantly deferred were probably the most trying part of their position. This and the fatigue and exposure of the march inland, precipitated by the Dutch bombardment of Tenom, led at first to general depression; but evidence of an improved morale soon appears in the record of regular habits of work and exercise and efforts to improve the dwellings allotted to them. We hear of very little ill-will or trace of fanaticism in the treatment they met with. On the contrary, many instances of kindness are recorded; their singing of hymns, too, and funeral services over their dead were treated with respect. Indeed, beyond the occasional plundering of the stores, which seem to have been liberally supplied both from English and Dutch sources, there seem to have been singularly few difficulties with the natives. This, even if partly to be ascribed to prudence and the constant sense of depression which prevailed, is much to the credit of the party, for that they were unacquainted with the Malay character and sensitiveness to slight or insult is evident from Mr. Bradley's comments on two occasions when the Rajah resented an infringement of his dignity. Although something may be read between the lines, and the reader will form his own conclusions as to the negotiations for the release of the captives, the writer confines himself almost entirely to the account of the shipwreck, the personal experiences and feelings of the party during their detention, and their subsequent escape. Within these limits the narrative has very considerable merit.

Ward & Lock's *Popular Law Dictionary*, forming a *Concise Compendium of the Common and Statute Law of England and Wales, including Technical Terms, &c.* (Ward, Lock & Co.)—Such a book as this 'Popular Law Dictionary' cannot be recommended as a whole; for, although it certainly contains much useful information, it is unequal, being defective in numerous places either in clearness of definition or in legal accuracy. The word "will" is not defined at all. "Holy Orders," we are told, "are the orders of the clergy of all ranks." "Bonded goods" are said to be "kept in bond," and afterwards "cleared" out of bond; but there is nothing to show that the reason for their being described as "in bond" is that a bond is given by the warehouse-keeper to the Commissioners of Customs. The word "bond" itself is very briefly and imperfectly explained; the word "murder" is absent from its alphabetical place; the definitions of lease and dower are inadequate and somewhat incorrect; fee simple and fee tail are defined accurately

enough from a legal point of view, but by no means intelligibly to the public. Some points receive more careful attention than others; "bill of exchange," for instance, is treated at some length, and many of the statements on the subject are correct and practical; but what can we make of ".....a bill, drawn and dated on the first day of any month is due at one month and payable on the fourth of the following month, and similarly for any day upon which the bill may be drawn"? If this means anything, it means that a bill, when no time is expressed for payment, is due a calendar month after date; but as a matter of fact such a bill is on the footing of a bill expressed to be payable on demand. The author tells us that the property rights of all married women are alike under the Act of 1882, oblivious of the fact that, as regards a woman married before the commencement of the Act, property to which the title accrued before that time remains unaffected. A purchaser who should take a conveyance from such a woman, in reliance on Messrs. Ward & Lock's statement, would stand a chance of a rude awakening. It is no excuse for such errors to say that the book is only a "popular" dictionary; it is also a "law" dictionary, and, as far as it goes, it should state the law correctly. If the book should pass into a second edition, it may become really valuable provided it be subjected to a most careful revision; in the mean time it may afford useful hints to paterfamilias if he should happen to hit upon the best parts, and the less accurate passages cannot do him much harm if he remembers that he is not to look upon the work as a final authority.

MESSRS. WARD & LOCK also send us a new edition of *Beeton's Dictionary of Universal Information*. For people of limited means, who cannot afford to buy an expensive encyclopedia, we know of no better work. It contains a great deal of information, and an earnest attempt has been made to give clear explanations—an attempt which should be aided by the introduction of illustrations. There is an enormous collection of facts to be found in these pages, and though of course there are mistakes, yet as a rule the book is accurate, although it is occasionally vague and gives the impression that the compiler is not drawing from his own knowledge, but from other people's works. Still it will be of great use to a very large number of people, and we hope it may maintain the popularity it has already acquired.

IN one large volume Messrs. Ward & Lock have bound together *Rob Roy* and *Kenilworth*. They form part of an *édition de luxe* enriched with the illustrations of the Paris edition issued by Didot. Many of these are extremely clever. The headpieces are, as a rule, superior to the larger illustrations, good as many of those are. Some of the headpieces, indeed, could hardly be better, they are so spirited and graceful.

MR. H. C. BURDETT'S *Helps to Health* (Kegan Paul & Co.) is a sensible little book. The directions given are plain, and a great deal of useful information is supplied in less than 250 pages.

MR. IRELAND sends us an exceedingly pretty edition (the fourth) of *The Booklover's Enchiridion* (Simpkin, Marshall & Co.). He has done his best to make it a handsome volume, and his success has been conspicuous. The sale of the book has been very large, and it certainly contains a great deal of admirable reading.

The Beauties of Washington Irving (Swan Sonnenschein & Co.) looks like a reprint. Washington Irving's writings lend themselves to selection and the book is pleasant. There are illustrations by Cruikshank.

Whitaker's Almanack (Whitaker) grows larger every year. Among the additions is a list of ironclads belonging to the great powers which will please the prevailing feeling, a useful list of British steamships, a table of fairs in England

and Wales, and an article on the colonies of Europe. The volume is a wonderfully accurate and very rich collection of facts and figures.

MR. NUTT sends us a *Catalogue of French Literature*, which contains a serviceable list of editions of the French classics and the chief modern authors. A praiseworthy feature of the volume is the excellent index.—From Mr. Quaritch we have received three catalogues: a *Miscellaneous Catalogue*; a *Catalogue of Spanish Literature*, containing some very valuable books; and a *Catalogue of his purchases at the Syston Park sale*.—We have also to acknowledge the receipt of catalogues from Mr. Stibbs, Mr. Sutton of Manchester, and M. Picard of Paris.

LIST OF NEW BOOKS.

ENGLISH.

Theology.

- Macdonald's (G.) Unspoken Sermons, 2nd Series, cr. 8vo. 7/6
Oxenham's (Rev. H. R.) Short Studies, Ethical and Religious, 8vo. 12/6
Phillimore's (Rev. G.) Parochial Sermons, cr. 8vo. 3/6 cl.
Swaine's (R. A.) Faithful Men, or Memorials of Bristol Baptist College, 8vo. 9/6
Thomas (Mrs. N.) Life of, Christ Magnified, by Rev. D. Davies, cr. 8vo. 2/6 cl.

Fine Art.

- Gilbert's (J.) Landscape in Art before Claude and Salvator, 8vo. 30/6
Miller's (F.) Glass Painting, a Course of Instruction, 8/6 cl.

Poetry and the Drama.

- Macdonald's (G.) The Tragedy of Hamlet, a Study with the Text of the Folio of 1623, 8vo. 12/6 cl.

Philosophy.

- Levin's (T. W.) Notes on Inductive Logic, Book 1, 12mo. 3/6
History and Biography.

- Adams's (W. H. D.) Celebrated Englishwomen of the Victorian Era, cr. 8vo. 3/6 cl.
Anderson (Mary), the Story of her Life and Professional Career, by J. M. Farrar, 4to. 5/6 cl.
Burgess (Sir J. B.) Selections from the Letters of, with Life, edited by J. Hutton, 8vo. 15/6 cl.
Eliot's (George) Life as related in her Letters and Journals, arranged by J. W. Cross, 3 vols. post 8vo. 42/6 cl.
Fletcher of Madeley, by Rev. F. W. Macdonald, cr. 8vo. 2/6 cl. (Men Worth Remembering)
Monck (A.) Life and Letters of, by One of his Daughters, Authorized Translation, cr. 8vo. 6/6 cl.
Oman's (C. W. C.) The Art of War in the Middle Ages, A.D. 378-1515, cr. 8vo. 3/6 cl.
Wigram's (Rev. S. R.) Chronicles of the Abbey of Ebstow, 7/6

Geography and Travel.

- Colquhoun's (A. R.) Amongst the Shans, 8vo. 21/6 cl.
Thomson's (J.) Through Masai Land, 8vo. 21/6 cl.

Philology.

- Cesar's Commentaries, Books 5 and 6, with Translation and Notes by A. C. Maybury, 12mo. 2/6 swd.
Young's (A. W.) Proemia Græca, Essay and Entertaining Extracts in Attic Greek, cr. 8vo. 2/6 cl.

Science.

- Adams's (L. E.) Collector's Manual of British Land and Fresh-water Shells, illus. by G. W. Adams and the Author, 8/6
Heath's (F. G.) Tree Gossip, cr. 8vo. 3/6 cl.
Jaccoud's (S.) Curability and Treatment of Pulmonary Phthisis, trans. and ed. by M. Lubbock, 8vo. 15/6 cl.
Richards's (J.) Wood-working Machinery, cr. 8vo. 8/6 cl.

General Literature.

- Conrad's (Dr. J.) German Universities for the last Fifty Years, translated by J. Hutchinson, 8vo. 10/6 cl.
De Laveleye's (E.) Socialism of To-day, translated by G. H. Orpen, cr. 8vo. 6/6 cl.
Dinners and Dishes, by Wanderer, cr. 8vo. 2/6 swd.
Foster's (E.) The Squire of Oakburn, 12mo. 2/6 cl.
Grant's (J.) Colville of the Guards, 3 vols. cr. 8vo. 31/6 cl.
Harris's (W.) History of the Radical Party in Parliament, 15/6
How to play Whist, with Laws and Etiquette of Whist, by Five of Clubs (H. A. Proctor), cr. 8vo. 5/6 cl.
Lewis's (D.) The Drink Traffic in Nineteenth Century, 2/6
Manning (Card.), Characteristics, Political, Philosophical, and Religious, from Writings of, by W. S. Lilly, 6/6 cl.
Mark Rutherford's Deliverance, edited by his Friend Reuben Shapcott, cr. 8vo. 5/6 cl.
Marryat's (P.) Root of all Evil, 12mo. 2/6 bds.
Middlemass's (J.) Poisoned Arrows, cr. 8vo. 3/6 cl.
Ohnet's (G.) The Ironmaster, illustrated, cr. 8vo. 7/6 cl.
Price's (A.) Rustic Maid, 3 vols. cr. 8vo. 31/6 cl.
Price's (E. C.) Gerald, 3 vols. cr. 8vo. 31/6 cl.
Princess Napraxine, by Ouida, cr. 8vo. 5/6 cl.
Reade's (A. A.) Literary Success, being a Guide to Practical Journalism, cr. 8vo. 2/6 cl.
Schmid's (H.) The Chancellor of the Tyrol, translated by D. Roberts, 2 vols. cr. 8vo. 21/6 cl.
Stevens's (H.) Who Spills our New English Books? Asked and Answered, 18mo. 5/6 cl.
Thornton's (P. M.) Harrow School and its Surroundings, 15/6
Zola's (E.) Fipping Hot! without Illustrations, cr. 8vo. 5/6 cl.

FOREIGN.

Theology.

- Kohler (A.): Lehrbuch der Biblischen Geschichte Alten Testaments, Sect. 2, Div. 1, Part 3, 4m.
Nirschl (J.): Lehrbuch der Patrologie u. Patristik, Vol. 3, 8m. 80.

Fine Art and Archaeology.

- Benndorf (O.) u. Niemann (G.): Reisen im Südwestlichen Kleinasien, Vol. 1, 150m.
Cesnola (L. P. di): A Descriptive Atlas of the Cesnola Collection, Vol. 1, 210m.

Erman (A.): *Ägypten u. Ägyptisches Leben im Altertum*, Part 1, 1m.
 Magne (L.): *L'Œuvre des Peintres Verriers Français*, 80fr.
 Riepenhausen (F. v. J.): *Gemälde d. Polygnot zu Delphi*, 15m.
 Rubens (P. P.): *Antike Charakterköpfe*, in Kpfr. Gestochen, Part 1, 2m. 50.

Drama.

Dumas (A.): *Denise, Pièce en 4 Actes*, 4fr.
History and Biography.
 Beauvoir (H. R. de): *Nos Généraux, 1871-1884*, 7fr. 50.
 Henneber (Col.): *Comtes de Paris*, 3fr. 50.
 Livet (Ch. L.): *Portraits du Grand Siècle*, 7fr. 50.
 Monumenta Germaniae Historica, 23m.
 Pocquet (B.): *Les Origines de la Révolution en Bretagne*, 7fr.

Geography and Travel.

Bourde (P.): *De Paris au Tonkin*, 3fr. 50.
Philology.
 Beiträge zur Historischen Syntax der Griechischen Sprache, hrsg. v. M. Schanz, Vol. 2, Part 2, 4m.
 Levy (J.): *Wörterbuch ub. die Talmudim u. Midraschim*, Part 18, 6m.

General Literature.

Cherbuliez (V.): *Olivier Maugant*, 3fr. 50.
 Matthey (A.): *Un Gendre*, 5fr. 50.
 Saint-Victor (P. de): *Victor Hugo*, 7fr. 50.
 Uibach (L.): *Les Inutiles du Mariage*, 5fr.

THE DEATH OF CATHERINE OF ARAGON.

St. Bartholomew's Hospital, Jan. 20, 1885.

MR. FRIEDMANN in his recent book asks the question, "Was Catherine poisoned or did she die from natural causes?" and he answers in the affirmative. He gives all the main facts of the case, and admits that the chief grounds for his conclusion are the acts which preceded and followed the queen's death; in a word, its extreme usefulness to her enemies. "The symptoms of the illness," he says, "are not incompatible with the theory of poison, but they do not necessarily lead to this conclusion." M. Littré, in his interesting essays on several cases of real or supposed poisoning in history, has laid down the rule that distinct proof of the administration of a poison during life, or of symptoms pointing to some definite poison, or of anatomical appearances after death attributable to poison, must be established before any of the reputed poisonings of the ages ignorant of pathology can be accepted as due to poison, and not to natural morbid conditions. Mr. Friedmann's own account mentions a definite anatomical appearance which the man who embalmed the body reported to the queen's confessor, the Bishop of Llandaff, and he at once to the queen's physician, Dr. De Lasco, and he to the Spanish ambassador, Chapuis. The fact is such a simple one that the report was probably exact. The Chandler who did the embalming, or any man of common intelligence, was competent to observe so definite an appearance: "He had found all the internal organs as healthy and normal as possible, with the exception of the heart, which was quite black and hideous to look at. He washed it, but it did not change colour; then he cut it open, and the inside was the same. Moreover, a black round body stuck to the outside of the heart."

Here is a definite anatomical appearance. Dr. De Lasco thought it pointed without doubt to the administration of poison. He seems to have been a humane and competent physician for his time, but he lived two centuries and a half before the beginning of pathology. In our days morbid anatomy can give the true interpretation to the embalmer's observation. I have before me a heart preserved in the museum of St. Bartholomew's Hospital which exactly corresponds to the embalmer's description of Queen Catherine's heart. A great part of its walls are black within and without; the black spots are in the substance of the organ, washing has no effect on them; a black round body projects from the outside at the base of the right ventricle and adheres firmly to the heart. The heart is that of a man of the same period of life as the queen, for he died of the disease at the age of forty-seven. There is another specimen of the same disease in the museum from a man aged fifty-nine. This form of malignant disease has only become accurately known during the present century, and it is now designated melanotic sarcoma.

In the St. Bartholomew's museum there are more than one hundred and fifty specimens of disease of the heart, but no other that in the least resembles the embalmer's description. Out of about one thousand post-mortem examinations which I have made myself, I have never met with any other condition of the heart which would even suggest the embalmer's description, while melanotic sarcoma of the heart is exactly described by his words. There is no other morbid condition, whether due to poison or to disease, which would produce the striking appearance of the heart which the embalmer described at the time to the Bishop of Llandaff. The queen, if his report were true, died of a malignant new growth which affected her heart. Though the embalmer did not notice it, we know that it affected other organs—that it perhaps originated in some very small tumours in the skin or elsewhere; masses so small as very likely to escape notice during life and after death.

Were the queen's symptoms compatible with the hypothesis that she died of a malignant new growth, in the end affecting her heart, before that probably affecting other organs? They certainly were. "The queen had suffered from violent pains in the stomach, flatulence, vomiting, and general weakness," Mr. Friedmann quotes from a letter of the Spanish ambassador, whose informant was the queen's physician. Her symptoms remitted and came on again, but she grew gradually weaker. She had certainly been in weak health for some months. She was of the age of fifty-one, a common age for the occurrence of malignant new growth. She retained her mental clearness, and had a consciousness of the approach of her end which has often been observed in cases of malignant disease. The symptoms point to a death from malignant new growth, and the embalmer's unskilled description gives an anatomical characteristic which is unmistakable.

The political desirability of her death to Henry, the possibility of his being guilty of the atrocity, may be set aside. The medical evidence is conclusive in its answer to Mr. Friedmann's question, "Was Catherine poisoned or did she die from natural causes?" The answer is, The queen was not poisoned; she died from natural causes, of a melanotic sarcoma.

NORMAN MOORE, M.D.

RELICS OF TOTEMISM.

IN Mr. Lang's recently published 'Custom and Myth' prominence is given to the system of totem kinship and the probable explanation which it affords of much that has been puzzling to folk-lorists. I am aware that the comparative mythologists altogether decline to accept Mr. Lang's theories, and that they argue that there is little or no evidence of the totem in modern folk-lore. Mr. Grant Allen has sought for totem names in some of the tribal and clan names of the early English, and I, for one, hold that his suggested derivations of these names are most likely ultimately to prove correct. But unquestionably in the present infant state of the science of folk-lore, when collectors are decried for only collecting and scholars for explaining from insufficient data, it is almost impossible to meet the arguments of opponents who will not see the probability of any theory opposed to their own without having before them overwhelming evidence. I should like, therefore, to bring under notice two or three relics of totemism in folk-lore which I have succeeded in collecting, and I should like to urge that folk-lore would have even richer treasures to yield up to science if her votaries would be even more active and if those who tread upon her borders would step across and enroll themselves under her banners.

Mr. G. H. Kinahan, one of the most indefatigable of our collectors of folk-lore, contributed to the *Folk-lore Journal* (vol. ii. p. 260) the following remarkable item:—"In very ancient times some of the Clan Connelly, one of the early sept of

the county, were changed by 'art magic' into seals; since then no Connelly can kill a seal without afterwards having bad luck. Seals are called Connellys, and on this account many of the name changed it to Connelly." This does not want much explanation to prove it to be a relic of totemism, I think. Less perfect in form, but none the less recognizable, is the following, taken from the 'Statistical Account of Ireland' (vol. ii. p. 83): "A girl chasing a butterfly was chided by her companions saying, 'That may be the soul of your grandfather.'" The *Gentleman's Magazine*, 1865, p. 706, contains the following: "It is supposed that if the root of a fern be cut transversely the initial letter of a chief's name will be found, and to him, it is thought, the land on which this plant grew formerly belonged." Of course all these examples are wanting in exact completeness; but the first is connected definitely with a clan, while the two other examples appear only in the less definite form of popular superstition. Much family folk-lore still exists in the slogan cries, badges, and mottoes appertaining to particular families, and I have been for some time collecting and classifying this species of folk-lore. It will give an unexpected insight into early clan life if my conclusions are in any way acceptable.

G. L. GOMME.

THE NATIONAL ASSOCIATION OF JOURNALISTS.

Press Club, 2, Chancery Lane, E.C.

THE letter of Mr. Thomas Frost in the *Athenæum* of January 17th, while, to a certain extent, disparaging to the constitution of the National Association of Journalists, is, as your correspondent himself will admit, the strongest possible argument for union of some kind. So far we are agreed. But Mr. Frost seems to think that unless we can have a complete and perfect scheme for the sudden elevation and banding together of all the *disjecta membra* of the journalistic profession, then there is no use having any kind of association whatsoever. If this view of the matter had been taken by lawyers, medical men, architects, actuaries, or working men, then I venture to say we should now have neither professional guilds nor trades unions. Surely it is a well-known fact that all these bodies, like Topsy and the British Constitution, were not made, but grew. And in our case it is not equally evident that if we would have a fruitful vine we must first see that a good plant is firmly embedded in the soil? There are, it will be generally acknowledged, very exceptional difficulties in the way of forming anything in the nature of a union of journalists. Yet there is no body that I know of that requires union more. Every one fancies that he can be a journalist, and every one, as a matter of fact, can be a journalist of a certain sort. The village gossip can report. Possibly he can also put his views into the shape of a leading article. Certainly he will have no doubt as to his ability to be an editor. Journalists of all kinds, therefore, have as their competitors not only "men who have failed in literature, science, and art," but really and practically all the world and his wife. There are, however, journalists and journalists, and there is no difficulty amongst journalists themselves in deciding who do the every-day work of the newspaper press. Still less is there any reason why these persons should not combine for their own protection and the advancement of their common interests. How they should do so is a problem which I should not like to undertake to solve offhand. Obviously we cannot begin by arranging a scale of minimum remuneration. We can only proceed by steps; and in taking these steps I think our object should be to avoid as much as possible, on the one hand, the exclusive spirit of the Bar, and, on the other hand, the more clumsy of the machinery that has been resorted to by working-men unionists. Let us begin by having an association that will give us some kind of union, and we can con-

idently leave it to committees of trusted men to decide from time to time the direction in which our combination should develop. We are, it is true, only feeling our way; but professional men and the working classes alike have done us this good service—that they have erected both signposts and beacons, by which, if we are wise, we shall be guided and warned.

S. BENNETT.

THE OSTERLEY PARK LIBRARY.

THE Osterley Park Library, which Messrs. Sotheby, Wilkinson & Hodge will sell by auction in March next, can boast of several splendid Caxtons: the 'Morte d'Arthur,' of which only one other copy is known; Caxton's 'Chronicles,' and Christyne de Pisan's 'Fayt of Armes'; Cicero's 'De Senectute' and 'De Amicitia'; 'Dyctes and Sayenges of the Philosphers,' with Christyne de Pisan's 'Morale Proverbes'; Gower's 'Confessio Amantis,' complete, of which only four other perfect copies are known; Higden's 'Polyconicon'; Le Fevre's 'Histories of Troye,' a perfect copy; and the 'Mirrour of the World,' perfect copy. It also contains 'Aeneas Sylvius de Duobus Amantibus,' the first book printed at Alois by T. Martens; various works of Androuet du Cerceau, amongst them eighteen of his beautiful original drawings in Indian ink; several books from the library of the Emperor Charles V., purchased by Sir W. Godolphin whilst ambassador in Spain; the second edition of Aulus Gellius, printed by Sweynheym and Pannartz; the romance of 'Aymons fourz Sonnes,' printed by Copland; 'Bayfus de Re Navali,' with autograph of Archbishop Crammer; St. Bernardyn's 'Chiriche of Evyll Men and Women,' with 'Parliament of Devylles,' in verse, printed by Wynkyn de Worde; Biblia Latina, first edition with a date, printed on vellum; the first edition of the English Bible by Coverdale, the only perfect copy known as issued in 1536 by Nicolson; Pynson's edition of Lidgate's translation of Boccaccio's 'Falles of Princes,' and a MS. on vellum of the same; first edition of the 'Philocolo' of Boccaccio; Book of Common Prayer of Edward VI., first edition; 'Chronicles of England,' printed by Machlinia; 'Cicero de Officiis,' printed on vellum in 1466 by Fust; 'Cronycle of Englonde,' printed by Wynkyn de Worde; Dante, printed in 1472 by Federico Veronensi; Darcie's 'Annales of Q. Elizabeth,' on fine paper, with the rare portrait of Darcie by Delaram; Divry, 'Triumphes de France,' printed on vellum; Erasmus, 'Enchiridion Militis,' Englished by W. Tindal, Henry VIII.'s copy; Froissart's 'Chronicles,' printed by Myddleton and Pinson; 'Gruteri Inscriptiones,' from the library of Henri IV. of France; 'Troubles in England towards the Close of the Reign of Henry VIII.' and 'Liber Valorum of the King's Possessions,' two manuscripts described in the Report on the Osterley MSS. by the Royal Commission; Higden's 'Polyconicon,' printed by Wynkyn de Worde; 'Histoire Roiale des Trois Rois (de France, Angleterre et Echosse),' manuscript of a rare romance of chivalry in prose; 'Index to Lincolnshire and Northamptonshire Enrolment,' manuscript; Justinus, printed in 1470 by Jenson; Lucanus, printed in 1471 by Renner; Malvasia, 'Felaina Pittrice,' the dedication copy to Louis XIV.; 'Ordinary of Crysten Men,' printed by Wynkyn de Worde; 'Ovide, Metamorphoses en Francois, par Colard Mansion,' printed in 1493 by Verard on vellum, ornamented with miniatures illuminated in gold and colours, evidently executed for Henry VII. of England, as his emblazoned arms are inserted in the fourteen borders; 'Polifilo,' the first Italian edition, printed by Aldus, and the French translation, printed by Kerver; 'Prymer in Englyshe and Laten'; 'Purchas his Pilgrimage,' with the rare frontispiece; 'Quintilliani In-

stitutiones Oratorie,' first edition; Ricraft's 'Survey of English Champions,' with the rare portraits; Shakspeare's plays, fourth folio; 'Strabonis Geographia,' first edition with a date; Taylor the Water-Poet's works, with the rare frontispiece; 'Terentii Comedie,' manuscript on vellum; Newe Testament, by Tindale, with his prologues, printed in 1536 on yellow paper, and said to be unique; Newe Testament, by J. Hollybushe, i.e., M. Coverdale, printed in 1538 by Nicolson; Turberville's 'Epitaphs'; 'Valentin et Orson,' printed at Lyon by J. Amollet, 23 Avril, 1495; 'Viator de Perspectiva,' the first book printed at Toul; Voragine's 'Golden Legende,' printed by Wynkyn de Worde; Whetstone's 'Heptameron,' &c. There are also various county histories, and the copy of Stow's 'London,' presented to Sir Robert Child by the Court of Aldermen.

Literary Gossip.

THE 'Correspondence, Journals, &c., of Sir James Bland Burges,' which Mr. Murray will publish in a day or two, contains a large number of anecdotes and reminiscences of all the leading characters and chief events of the latter part of the eighteenth century and commencement of the present. Among the correspondents of Sir James were the first Lord Auckland, Lord St. Helens, Lord Malmesbury, Sir Wm. Hamilton, &c. He has also left sketches of Wm. Pitt, Gibbon, the Marquis of Carnarthen (Duke of Leeds), Mr. Dundas, and Lord Grenville, with whom he was personally acquainted. Sir James married the Hon. Eliz. Noel, whose sister subsequently became Lady Milbanke and the mother of Lady Byron. The volume contains a letter from her, announcing and commenting on her daughter's engagement. Mr. James Hutton edits the book.

APPROPOS of our recent announcement that Mr. Forman would edit Byron's poetical works for Mr. Murray, we are requested to state that the preliminary preparations are to some extent suspended, in consequence of the editor's absence from London. Mr. Forman has gone to Lisbon as British delegate to the Congress of the Universal Postal Union, and will probably be there till the beginning or middle of March. He will still be glad to hear from Byron correspondents, who should address any communications to Hotel Braganza, Lisbon.

MR. JAMES GEORGE SCOTT, who has acted as special correspondent for several journals in the far East, has written a work on the French campaign in Tonquin, which will be published very soon by Mr. Fisher Unwin. Mr. Scott is still with the French army in that country.

MR. P. W. CLAYDEN intends to write a series of pamphlets entitled "Politics for London." No. 1, which is in the press, is entitled 'London and the Land Question.'

THE publications of the English Dialect Society for the year 1884 have been delayed by unavoidable circumstances. They are now, however, nearly ready, and will consist of the third and concluding part of 'English Plant-Names,' by Mr. James Britten and Mr. Robert Holland; 'Upton-on-Severn Words and Phrases,' by the Rev. Canon Lawson; 'A Word-List illustrating the Correspondence of Modern English with Anglo-French Vowel-Sounds,' by Miss B. M. Skeat; and Part I. of 'A Glossary of Archaic

and Provincial Words used in Cheshire,' by Mr. Robert Holland.

MAJOR JONES, United States Consul at Cardiff, author of several books relating to the American Civil War, is engaged upon a work dealing with the life and public services of Mr. Joseph Cowen, M.P., which will probably be published in the autumn.

THE next volume to appear in the "Eminent Women Series" will be on Mary Wollstonecraft Godwin, by Mrs. Elizabeth Robins Pennell, an American writer.

It is proposed to raise a subscription for a portrait of Dr. Stubbs, to be placed in the Bodleian.

UNDER the title of 'The Adelphi and its Site' Mr. Wheatley is about to publish through Mr. Elliot Stock a reprint, in a separate form, of his articles which appeared in the *Antiquary*. The edition will be supplied to subscribers only, and is limited to 350 copies.

MESSRS. W. H. ALLEN are bringing out a new 'History of Hindustan.' The author is Mr. H. G. Keene, formerly judge of Agra.

AN ardent naturalist and angler has passed away in the person of Mr. Greville Fennell. Deceased was in the eightieth year of his age. His contributions to the *Field* were widely read.

MR. REDWAY will soon issue from the Chiswick Press a little book under the title of 'Hints to Collectors of Original Editions of the Works of William Makepeace Thackeray.' In addition to an exact copy of every title-page and a collation of pages and parts, it supplies notes of differences between true and false editions.

MR. E. STOCK is about to publish a small work on 'The Worthies of Lincolnshire,' by the Rev. M. G. Watkins, a Lincolnshire rector and rural dean, who is well known as a journalist.

MR. CHRISTIE'S *magnum opus*, his monograph on Étienne Dolet, is being translated into French. The translation will, in fact, be superior to the original, as Mr. Christie has supplied many valuable additions.

SOME interesting facts respecting William Gray, author of the 'Chorographia,' the earliest history of Newcastle-on-Tyne, have recently come to light. A copy of his will, dated 1656, has been found in the archives at Durham, and it is now known that he was connected by marriage with the Ellisons of Newcastle and Hebburn. The testator states that he had been "very much engaged and beholden to his brother-in-law Robert Ellison, in Newcastle, merchant, and to his wife Elizabeth, his [testator's] sister, upon all occasions and straights, and had found much comfort and contentment with them," and therefore he bequeathed to them various lands and tenements, &c. Lord Northbourne, the present representative of the Ellison family, possesses an interlined copy of the 'Chorographia,' prepared by the author for a second edition. The next issue of the *Archæologia Eliana* will contain a paper on the subject from the pen of Mr. W. H. D. Longstaffe, F.S.A.

IN compliance with the duty imposed on them by their by-laws, the Council of the Royal Historical Society have chosen as Fellows for life, distinguished for services to historical science, Mr. Lecky and Prof.

Max Müller, being the two so selected for the session 1884-5.

THE Rev. W. J. Loftie has accepted a commission from the Government to write a series of small and large guides to the Tower of London. Mr. Loftie, to escape the rigour of an English spring, starts for a voyage to Australia and back on Wednesday next, and will turn the leisure of the voyage to account in writing his work on London for Prof. Freeman's series, which we announced last week.

THE late Mr. Salkinson's translation of the New Testament into Hebrew is to be issued shortly, under the care of Dr. Ginsburg. The last sixteen chapters of the Acts were left untranslated, and the whole was unpunctuated, while here and there verses were wanting, owing evidently to omissions of the transcriber. These defects have been supplied by the editor.

THE article in the last number of the *Westminster Review* 'On the Study of the Talmud' is by Mr. S. Schechter. It is chiefly directed against Dr. Edersheim's book, 'Life and Times of Jesus the Messiah.'

A SERIES of articles on 'Dinners and Dishes,' which appeared in *Vanity Fair*, by 'Wanderer,' is to be reprinted in a volume by Messrs. Simpkin & Marshall.

THE Biblical fragments described by Dr. Harkavy in the *Mémoires* of the St. Petersburg Academy, and fully noticed in these columns, will be offered for purchase to the British Museum.

MR. EVELYN JERROLD writes:—

"Mr. Davenport Adams's very generally accurate 'Dictionary of Biography' contains an erroneous statement which it concerns me to rectify. Mr. E. L. Blanchard is there described as the son of Samuel Laman Blanchard, who was born in 1803 and died in 1845. As Mr. E. L. Blanchard's natal year is given as 1820, my grandfather is rendered responsible for his being at the age of seventeen. I have found this error to be very prevalent even among men of letters, and I ask for an inch of their unofficial gazette wherein to correct it."

WE understand that the Prussian Government has arranged with Messrs. Asher, of Berlin, to print M. Naville's copy of the Egyptian hieroglyphic ritual. The work will appear either this year or next year at the latest. M. Naville is also preparing an appendix to his paper on the destruction of mankind by the gods as related in the hieroglyphic inscriptions.

THE deaths are announced of Col. Wardlaw Ramsay, the author of a gossip book of 'Rough Recollections of the Service and Society,' which we reviewed in 1882 (*Athen.* No. 2858); of Mr. James Lockhart, the writer of several volumes of verse, and well known to all residents in Florence; of M. A. E. Odyneć, one of the last of the Polish Romantic school which started with Mickiewicz, and known by his dramas and his translations from Byron, Walter Scott, and others; of Mr. Cameron, the clever special correspondent of the *Standard*; and of Mr. Herbert, grandson of the late Dean of Manchester, and special correspondent of the *Morning Post*.

PROF. L. LEMARQUIS, of Nancy, is going to publish in Paris very soon a French translation of the book of Mr. Perry (of

Boston, U.S.) on 'English Literature in the Eighteenth Century.'

MR. J. L. SIBLEY, for thirty years librarian at Harvard College, has just completed the eightieth year of his age and the third volume of his biographical memoranda of Harvard graduates.

FROM Madrid we hear a good report of the health of Señora Llanos (Fanny Keats). Though over eighty years of age, Señora Llanos is strong and active, and takes a vivid interest in all that is going on. She lives surrounded with children and grandchildren, to the number of eleven "all told."

PUBLISHERS appear to be having a prosperous season. The whole of Mr. Harry Furniss's 'Parliamentary Views' has been subscribed in advance; so has the first edition (1,000 copies) of Mr. Joseph Thomson's book; and the first issue of Mr. Buxton Forman's one-volume edition of Keats (1,000 copies) has been exhausted.

AN interesting sketch of the late Col. Burnaby will appear in the *Publishers' Circular* on Monday, under the title of 'A Publisher's Reminiscence.' The hand of a well-known member of the trade who is very expert in the use of his pen will be easily detected in it. The sensation caused by Col. Burnaby's death has induced Messrs. Sonnenschein & Co. to issue a cheap edition of 'Reconnoitring in Central Asia,' which, among other things, describes Col. Burnaby's ride to Khiva.

MR. R. H. HUTTON will review 'George Eliot's Life' in the *Contemporary Review*.

AT the end of our paragraph on the Bishop of Natal's letters last week we wrote, by a slip of the pen, "Oxford" for Cambridge. The mistake was so obvious that it is, perhaps, scarcely worth correcting.

SCIENCE

DR. GWYN JEFFREYS.

A WIDE circle of scientific men at home and abroad will learn with great regret that Dr. Gwyn Jeffreys, one of the most eminent of European conchologists, died on Saturday, the 24th inst., of a sudden attack of apoplexy. John Gwyn Jeffreys, LL.D., F.R.S., was born at Swansea on the 18th of January, 1809. He early devoted himself to conchology, and even commenced a collection of the shells of Swansea Bay before he was ten years old. He produced his first scientific paper, 'A Synopsis of the Pulmonobranchous Mollusca of Great Britain,' in 1828. He became a Fellow of the Royal Society in 1840, and subsequently served on the council. He was for a great number of years treasurer of the Linnean Society, and for seventeen years treasurer of the Geological Society, a post which he held to within a short time of his death. He was a member of many foreign learned societies. He was an assiduous attendant of the meetings of the British Association from 1836, was president of the Biological Section in 1877, and one of the vice-presidents of the meeting at Swansea in 1880. He was one of the pioneers of deep-sea research. He carried out on his own account a series of important dredgings in deep water off the Shetland and Hebrides in a yacht, the Osprey, which he purchased for the purpose; and subsequently, in the summer of 1869, in conjunction with Dr. Carpenter and Prof. Wyville Thomson, conducted a series of scientific explorations of the deep sea in H.M.S. Porcupine, continuing

these with Dr. Carpenter in 1870. In 1875 he pursued further researches of a similar kind in H.M.S. Valorous during a cruise to Davis Straits. He published reports on the results of these voyages in the *Proceedings* of the Royal Society. He was one of the members of the committee of the Royal Society which promoted the Challenger expedition. He published very numerous papers on conchological subjects. Amongst his strongest points were his intimate knowledge of European tertiary shells and of their relations to modern deep-sea and littoral forms, which gave especial value to his determinations of deep-sea species, and his special knowledge of the relations of the species inhabiting the opposite coasts of the Atlantic. A paper by him on the latter subject was read at the late meeting of the British Association at Montreal, and has just been printed in *extenso* in the Reports. His principal work was his well-known 'British Conchology,' in five volumes, the best on the subject. He was throughout his life a most indefatigable worker, and at the time of his death was still actively engaged upon the description of the deep-sea mollusca dredged by the Lightning and Porcupine expeditions. He read the ninth of his series of papers on this subject at the Zoological Society's meeting four days before his death. It ranged from the Lanthinidae to the Cerithiopsidae, including seventy-five species, of which twenty-three were new, and one new genus. He was a regular attendant at the Royal Society Club, and was for many years its treasurer. His face was most familiar at all kinds of scientific meetings, and will be greatly missed. He took a keen interest in the promotion of scientific research generally, and was one of the founders of the Marine Biological Association of Great Britain. He resided for some time at Ware Priory, Hertfordshire, for which county he was High Sheriff in 1877.

ASTRONOMICAL NOTES.

ENCKE's comet continues to approach both the earth and sun, but as it sets about two hours after the sun, and earlier each evening, the opportunity of seeing it, now that it is within the reach of moderate telescopic power, is by no means favourable. On Monday evening next it will be about a degree and a half to the north of Piscium, a star of between the fourth and fifth magnitudes. In the middle of February its distance from us will be about the same as that of the sun. As already mentioned, the perihelion passage does not take place until March 7th.

The Annual Report of the Director (Prof. Hough) of the Dearborn Observatory, Chicago, has recently been received. It is dated the 18th of June, and relates principally to the work with the 18-inch equatorial, which has been employed (as usual) in the observation of a few special objects, including Pons's comet of 1812 at its reappearance, difficult double stars, the planet Jupiter, and the satellites of Uranus. Thirty-two new double stars were discovered, and the positions of the companion of Sirius systematically measured. Jupiter's disc was carefully observed on all possible occasions and micrometric measures were made of its principal spots and markings. The famous red spot, which was first noticed in 1878, although much fainter than in previous years, maintained its size, shape, and outline (contrary to the impression made upon observers with smaller telescopes); its colour in 1883-4 was a pale pink. The report is accompanied by several sketches of the planet, exhibiting the salient features seen on its disc.

The Report of the Superintendent (Commodore S. R. Franklin) of the United States Naval Observatory has been issued, relating to the year which expired at the end of October. The necessity of commencing as soon as possible the buildings for the new observatory is strongly urged, the ground having been already purchased for it, and the plans made and approved.

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The 26-inch equatorial has been under the charge of Prof. A. Hall; the work done with it during the year has consisted of observations of the satellites of Mars, Saturn, and Uranus, and the satellite of Neptune, besides some of double stars and a few observations for stellar parallax. An appendix to the report contains an account by Prof. William Harkness of the progress made by the Transit of Venus Commission, especially with regard to the measurements of the photographic negatives obtained during the transit.

SOCIETIES.

ROYAL.—Jan. 22.—The Treasurer in the chair.—The following papers were read: 'Observations on the Chromatology of Actinia,' by Dr. C. A. McMunn, and 'On the Origin of the Proteids of the Chyle and the Transference of Food Materials from the Intestine into the Lacteals,' by Prof. Schäfer.

ASIATIC.—Jan. 26.—Sir F. Goldsmid in the chair.—Mr. A. E. Copp was elected a Resident Member, and Messrs. A. E. Hipsley, Tamiz ed-din Ahmed, and Thakur Jaya Mohan Singh, Non-Resident Members.—The Rev. Dr. Pope read a paper 'On the Study of the Vernaculars of Southern India,' in which he pointed out the importance and value of such labours, as the surest means of gaining a real knowledge of the character and feelings of the native population. Hindus, he stated, are not apathetic when once their interest is aroused. He then gave a sketch of the Tamil people and language the latter of which has a valuable literature, in character chiefly ethical, independent of, and antagonistic to Sanskrit. In confirmation of this view Dr. Pope gave an account of the three most famous Tamil works, the 'Kural' of Tiruvalluvar, the 400 quatrains called 'Nālaḍi,' and the writings of the poetess Avvai. The author of the 'Kural' was a weaver of Mailāpur or St. Thomé, the place where a tradition, generally accepted as true, records that St. Thomas preached and was put to death. Certain it is that a Christian community has existed there from the earliest times, and the influence of Christian teaching is very evident in the 'Kural,' forgiveness of injuries, humility, and charity being forcibly inculcated. The character of a Tamil household is fairly drawn in twenty chapters. Dr. Pope then read translations of many passages and illustrated them by traditions from South India, urging the desirability of the publication of a good edition of these moralists, with translations, &c.; the more so that such an edition was actually ready for the press. He then warmly advocated the study of the vernaculars, remarking that if it was desirable that English should be studied by the natives, it could not possibly be well for them to neglect their own languages, especially those containing literary riches so great as does the Tamil.

SOCIETY OF ANTIQUARIES.—Jan. 22.—Mr. H. S. Milman, Director, in the chair.—Mr. R. Day, jun., exhibited the following objects: (1) A pair of thin circular discs, about 2½ inches in diameter, pierced in the centre with two holes, and ornamented with concentric lines and a chevron pattern between. These plaques (the property of Mr. A. Forster) were found near Cloyne, co. Cork. (2) A gold bracelet from Mr. Day's own collection, found in the parish of Skreene (i.e., Shrine), between Ballina and Sligo, co. Sligo. It bore a corrugated pattern with dotted lines in each of its six depressions. It was fastened with terminal tubes soldered on, a mode of fastening not common on Celtic ornaments. (3) A bronze spearhead, dredged from the river at Blackrock, near Cork, and described in *Proceedings*, second series, vol. viii, p. 202.—The Rev. H. T. Armfield communicated an account of a Roman pavement and other remains, the existence of which had been revealed by the plough at Alresford, Essex, in a field lying in the angle formed by the estuary of the Colne and a creek running eastward towards Brightlington Church. The find also yielded some fragments of pottery and of metal, remains of the deer and of the ox, burnt ashes, charcoal, oyster and other shells.—Mr. A. G. Hill exhibited some rubbings of marble slabs from the Catacombs, now in the Kircherian Museum, and comprising inscriptions and various devices and representations of a religious nature.

BRITISH ARCHEOLOGICAL ASSOCIATION.—Jan. 21.—Mr. G. R. Wright in the chair.—Mr. W. Smith exhibited a dagger of the bronze period found at Ruthin, 20 ft. below the surface, in a bed of peat.—Mr. C. Brent described a series of double-handled vessels showing a curious similarity of form, although the examples exhibited were of very varying ages and nationalities, there being examples of Etruscan and Roman wares, some of later date,

and some of modern times. He exhibited also portions of an ancient manuscript, containing the service of St. Agatha's Day.—Mr. Loftus Brock exhibited a curious collection of articles found at Aldgate, which showed the progress of the city. There were a portion of a prehistoric vase, probably of a date anterior to the Roman occupation, examples of many of the pottery wares of the Romans, a Saxon knife, fragments of Delft ware, and modern Wedgwood. These articles were derived from nearly the same excavation, and were found close together.—A paper by Mr. C. Lynam, 'On the Inscription on the Cross at Carew,' was read by Mr. W. de Gray Birch. The cross, which is 14 ft. 14 in. high, stands by the roadway, the upper portion being in a separate stone from the lower, to which it is mortised. It is covered with interlaced work, there being no animals in the design. The inscription has been variously read by Profs. Westwood and Rees and by Dr. Hübnér.—At the conclusion of the paper Mr. Birch proceeded to show that the inscription was not Latin, as has been believed, but British, the first portion being the most legible. He traced the resemblance of the names to similar names recorded by Hübnér. The inscription, which is of the eighth or ninth century, occurs on a small slab forming a portion of the design. A similar one, intended probably for an inscription, remains as originally formed.—A paper was then read 'On St. Milburga of Wenlock,' by Mr. H. S. Cuming. After comparing some of the absurd legends of this personage, her life was traced from authentic history, passing reference being given to the story of her having banished from Wenlock the geese which ate her grain. She is represented in but a few of our mediæval churches, in the dress of an abbess, mostly with a flock of geese flying from her.—The paper was illustrated by a clever drawing by Mr. Watling from a fifteenth century painting, formerly in a church, but which has now passed into private possession.

ZOOLOGICAL.—Jan. 20.—Prof. W. H. Flower, President, in the chair.—The Secretary read a report on the additions made to the menagerie during December last, and called attention to a muntjac from Ningpo, China, deposited by Mr. H. E. Dresser, which appeared to belong to a species distinct from any yet described, and which was proposed to be called the hairy-fronted muntjac (*Cervulus crinifrons*, sp. n.); and to a young male Nubian ibex (*Capra nubiana*), presented by a lady, which was stated to be new to the Society's collection.—Mr. Slater called attention to the breeding of a pair of the Chinese blue magpie in the Society's gardens in 1884, and exhibited specimens of their eggs.—Papers and communications were read: by Dr. P. Pelseneer, on the coxal glands of *Mygale*; his observations had been made on a large specimen of *Mygale* of the subgenus *Theraphosa* received from the Society's gardens; the form and position of this organ in the arachnids had not been previously described or figured.—by Mr. E. J. Sidebotham, on the muscular system of the water opossum (*Chironectes*), as observed in a specimen of this marsupial which he had recently dissected.—by Mr. G. A. Boulenger, on a new species of frog from Asia Minor (belonging to the section *Rana temporaria*), which it was proposed to call *Rana macrocnemia*.—from Dr. O. Boettger, on five new species of shells of the genus *Bulinus*.—from Mr. J. H. Thomson, on a new species of mollusk of the genus *Hyalina*, obtained at the island of Vaté, New Hebrides, by Mr. E. L. Layard, which he proposed to call *Hyalina (Cnulus) layardi*.—and by Dr. Gwyn Jeffreys, the ninth of his series of papers on the Mollusca of the Lightning and Porcupine expeditions. This part included the representatives of the families from Lanthinidae to Cerithiopsidae, with seventy-five species, of which twenty-three were new to science. One new genus (*Stilus*) was also described.

ENTOMOLOGICAL.—Jan. 21.—*Anniversary Meeting.*—Mr. J. W. Dunning, President, in the chair.—An abstract of the Treasurer's accounts was read by Mr. H. T. Stainton, one of the auditors, and the Secretary read the Report of the Council.—The following gentlemen were then elected as the Council for 1885: *President*, R. McLachlan; *Treasurer*, E. Saunders; *Secretaries*, E. A. Fitch and W. F. Kirby; *Librarian*, F. Grut; *Other Members of Council*, T. R. Billups, J. W. Dunning, R. Meldola, J. W. Slater, H. Druce, H. Goss, S. Stevens, and J. J. Weir.—Mr. Dunning, the retiring President, then delivered an address.

METEOROLOGICAL.—Jan. 21.—*Annual General Meeting.*—Mr. R. H. Scott, President, in the chair.—The Secretary read the Report of the Council. A conference on meteorology in relation to health was arranged for by the Society, and held at the Health Exhibition on July 17th and 18th. The Council have appointed committees to investigate the subjects of the brilliant sunrises and sunsets of 1883-4, and of

the local phenomenon known as the helm-wind of Cross Fell, Cumberland. The observing stations of the Society now number eighty-five, the results from which are printed in the *Meteorological Record*. The whole of the stations in the south of England have been inspected during the year and found to be generally in a satisfactory state. The number of Fellows on the roll of the Society is 552, of whom thirty-seven were elected in 1884.—The President then delivered his address, in which he treated of the general state of the science of meteorology over the globe as compared with the programme sketched out by Prof. J. Forbes in the report of the British Association, 1840. There are now six meteorological societies publishing journals, and in addition six periodicals almost exclusively devoted to the science. He went on to say: "With all this wealth of literature there is one particular in which, in this country at least, our science labours under a great disadvantage. So far as I am aware no instruction is given in it except at the Royal Naval College, Greenwich. In Germany in the current half year no less than eleven courses of lectures are announced at as many universities or high schools." Mr. Scott exhibited a large map showing all the observing stations over the globe, and also the distribution of information as to ocean meteorology as contained in the Meteorological Office. He then alluded to the different classes of observations proposed by Prof. Forbes for different classes of stations and the degree to which his suggestions had been carried out. The next subject was the attempts which have been made by balloon ascents, mountain stations, &c., to gain a knowledge of the condition of the upper atmosphere, and Mr. Scott stated that on inquiry of the various foreign institutions which possessed affiliated mountain stations he had found that, except in the case of Mount Washington, none of the observations was practically much used in forecasting. No one has yet suggested any mode in which the barometrical readings could be used, owing mainly to the uncertainty about their reductions to sea level from great heights. Mr. Scott concluded his address with a notice of the work by Padre Viñes, S.J., of the Havannah, on the West Indian hurricanes of 1876 and 1877.—The following gentlemen were elected the Officers and Council for the ensuing year: *President*, R. H. Scott; *Vice-Presidents*, W. M. Beaufort, J. K. Laughton, E. Mawley, and Dr. C. T. Williams; *Treasurer*, H. Perigal; *Trustees*, Hon. F. A. R. Russell and S. W. Silver; *Secretaries*, G. J. Symons and Dr. J. W. Tripe; *Foreign Secretary*, G. M. Whipple; *Council*, E. D. Archibald, G. Chatterton, J. S. Dyason, H. S. Eaton, W. Ellis, C. Harding, R. Inwards, B. Latham, R. J. Lecky, Dr. W. Marcet, C. E. Peek, and Capt. H. Toynebe.

PHILOLOGICAL.—Jan. 23.—Rev. Prof. Skeat, President, in the chair.—Dr. Murray, as editor, gave his annual report on the progress of the Society's Dictionary. Part II. is not quite ready, though A is finished, part of B is in proof, and copy to B is in the printer's hands; *Bazaar* will end the part. The work has been very hard, yet nearly three times the past annual amount of it must be done if two parts, which the commercial success of the work demand, are to be got out every year. The supply of valuable help has continued, though a good deal more like aid is needed. Five of Mr. Furnivall's original sub-editors—Dr. Sheppard, and Messrs. Anderson, Brown, Rossetti, and Smallpeice—are still at work; fresh ones are Misses Brown and Haig, Messrs. Beckett, Bousfield, Brackebach, Britten, Brandreth, Elworthy, Fitz-Gibbon, Green, Hume (whose name was accidentally omitted in Part I.), Henderson, Jacob, Lawley, Lyall, Löwenberg, Mount, Schrupf, Tyndale, Wilson, &c. Among readers are Dr. Brushfield, Messrs. Henderson, Kingsmill, Whitwell, Major, Randall, Gray, Furnivall, Pierson (of Michigan), Boyd (U.S.A.), &c. About three-fourths or five-sixths of the whole book has been sub-edited, but parts want reading. P is most in arrears. Ba, Be need immediate help. Many words have been very hard. Of *Batchelor* nothing certain is known; *Badger* is doubtful. As has 57 subdivisions, At 53, Ask 37. Back has most parts of speech. Dr. Murray then read parts of his articles on As, Ask, At, Asparagus ('sparagus, 1640, &c., sparrow-grass in the eighteenth century), Aes (depreciative sense comes about 1520 A.D. from Greek fables), Assayer, Assets, Assist (to be present as a spectator, in 1600), Assize, an At Home (1745), Atmosphere, Atoms, Atone (at-one), Auburn, Azure, Auncel (A.Fr. lanceol), Avourdupois, Aureole (disc of gold), Avoid, Ay, Ax (not aze), Average, Babble, Baffle, Bail, Bag and baggage, &c. The Clarendon Press Delegates had arranged for him to leave Mill Hill and live at Oxford. In the discussion which followed, Prof. Paul Meyer's strongly favourable opinion of Dr. Murray's editing of the Dictionary was quoted.

SOCIETY OF ARTS.—Jan. 22.—Sir F. Bramwell in the chair.—Mr. W. Anderson resumed his course of

Howard Lectures 'On the Conversion of Heat into Useful Work,' dealing with the theoretic and practical values of different forms of fuel as used in steam and gas engines.

Jan. 23.—Sir J. Caird in the chair.—A paper 'On the Agricultural Resources of India' was read before the Indian Section by Mr. E. C. Buck.

Jan. 26.—Dr. G. V. Poore delivered the third and concluding lecture of his course of Cantor Lectures 'On Climate and its Relation to Health.'

Jan. 27.—General Sir J. H. Lefroy in the chair.—A paper entitled 'With the British Association to the Canadian North-West' was read before the Foreign and Colonial Section by Mr. S. Bourne.

Jan. 28.—Dr. R. J. Mann in the chair.—Seventeen new Members were elected.—A paper 'On the Influence of Civilization upon Eyesight' was read by Mr. R. Rudenell Carter.

ANTHROPOLOGICAL INSTITUTE.—Jan. 13.—Prof. Flower, President, in the chair.—The election of Dr. D. Wilson, of Toronto, as an honorary Member, and of Mr. W. E. Darwin and M. A. Rouffignac as ordinary Members, was announced.—The President exhibited the photograph of a "tailed" boy from Saigon. The child was about eight years old, and the appendage from six to eight inches long.—Dr. Garson exhibited, on behalf of Dr. A. Thomson, some composite photographs of skulls.—Mr. O. Thomas read a paper 'On a Collection of Skulls from Banks, Mulgrave, and Danan Islands, Torres Strait,' recently received by the Natural History Museum from the Rev. S. McFarlane, who obtained them from a sacred skull-house on Jarvis Island. The skulls were shown to be of the most pronounced Melanesian type. The various numerical indices showing these points were fully worked out and compared with those of the Fijians, Australians, and other allied races. A new index, the "nasal-malar index," was proposed to show the relative prominence of the central as compared with the lateral parts of the face, and the terms *pro-opic*, *mesopic*, and *platypic* were suggested for skulls or races showing various degrees of development in this respect. Full measurements of the thirty-eight adult skulls in the collection were given, and the averages both of the measurements and indices were worked out in detail.—The Director read a paper by Mr. A. L. P. Cameron 'On some Tribes of New South Wales.'

PHYSICAL.—Jan. 24.—Prof. Guthrie, President, in the chair.—Messrs. J. R. Innes, A. Howard, and A. M. Worthington were elected Members.—Some lecture experiments on spectrum analysis were shown by Mr. E. Clemenshaw.—An instrument to illustrate the conditions of equilibrium of three forces acting at a point was exhibited by Mr. W. Baily.—Mr. C. H. Hinton read a paper 'On the Polograph.'

ARISTOTELIAN.—Jan. 26.—Mr. S. H. Hodgson, President, in the chair.—The consideration of Schopenhauer's 'The World as Will and Idea' was resumed, the discussion being opened by Mr. P. Daphne.

MEETINGS FOR THE ENSUING WEEK.

- Mon.** London Institution, 5.—'Some Pictures of the Year,' Mr. H. Blackburn.
— Royal Institution, 5.—General Monthly.
— Engineers, 7½.—Presentation of Premiums; President's Inaugural Address.
— Victoria Institute, 8.
— Institute of British Architects, 8.
— Society of Arts, 8.—'Distribution of Electricity,' Lecture I., Prof. G. Forbes (Cantor Lecture).
Tues. Royal Institution, 3.—'Colonial Animals,' Prof. Moseley.
— Civil Engineers, 6.—'Design and Construction of Steam Boilers,' Mr. D. S. Smart.
— Society of Biblical Archaeology, 8.—'Notes on the Antiquities from Babylonia in the Collection of Mr. F. G. H. Price'; 'Some Karian Inscriptions,' Prof. A. H. Sayce.
— Zoological, 8.—'Third List of Birds collected by M. Stolzmann in Ecuador,' Mr. L. Taczanowski and Count H. v. Berlepsch; 'Lepidoptera of Bombay and the Deccan: Part I. Rhopalocera,' Lieut. Col. Swinhoe; 'On *Scydus coarctatus* from Northern Queensland,' Mr. R. Collett.
Wed. Borthland, 8.—'Oriental Inscriptions as Illustrative of the Growth of Writing,' Mr. W. St. Chad Eusewien.
— Society of Arts, 8.—'Education in Industrial Art,' Mr. C. E. Leard.
— British Archaeological Association, 8.—'Interlaced Cross at Leeds,' Rev. G. F. Browne; 'Old Registers of Clapham Parish,' Mr. J. W. Grover.
Thurs. Royal Institution, 3.—'The New Chemistry,' Prof. Dewar.
— Archaeological Institute, 4.—'Pierres à Basins,' Admiral Tremlett; 'Notes on Screen in Sandridge Church, Heris,' Mr. S. Clarke.
— Royal, 4½.
— London Institution, 5.—'Leaves,' Sir J. Lubbock.
— Linnean, 8.—'Morphology of Test in *Colepseus* and *Archeus*,' Prof. Duncan and Mr. F. Sladen; 'Burmese Dinosaurs,' Mr. W. Johnson; 'Generic Synonymy of Orthoptera to 1850,' Mr. Kirby.
— Society of Arts, 8.—'The Conversion of Heat into Useful Work,' Lecture VI., Mr. W. Anderson (Howard Lecture).
— Antiquaries, 8½.—'Two Ancient Clocks,' Major C. Cooper; 'Miscellaneous Antiquities.'
Fri. United Service Institution, 3.—'Musketry Instruction Afloat, and the Application of Rifle Fire in Ship Actions,' Lieut. H. S. Lowry.
— Philological, 8.—'Old English Contributions,' Mr. H. Sweet.
— Royal Institution, 9.—'Thought and the Phenomena of Nature,' Mr. G. J. Stoney.
Sat. Royal Institution, 3.—'The Scale on which Nature Works,' Mr. G. J. Stoney.

Science Gossip.

MESSES. SAMPSON LOW & Co. have in the press 'A Naturalist's Wanderings in the Eastern Archipelago: a Narrative of Travel and Exploration,' by Mr. H. O. Forbes, who has just been appointed leader of the expedition about to explore New Guinea. Sets of his 'Herbarium' and numbers of the insects and birds collected by him during his wanderings in the but little known islands of the Eastern Archipelago have been purchased for nearly every European capital. In the appendices there are descriptions of many insects and a large number of plants are described for the first time. The list of Timor plants in the last appendix will be the only complete flora of the island.

MR. DAVID GLASGOW, Vice-President of the British Horological Institute, has been engaged in the preparation of a work on watch and clock making, which will shortly be published by Messrs. Cassell & Co., forming a new volume of their "Manuals of Technology," edited by Prof. Ayrton, F.R.S., and Dr. Wormell.

MR. JOSEPH PRESTWICH, Professor of Geology in the University of Oxford, has, by thirty-two votes out of fifty, been elected a corresponding member in mineralogy of the Académie des Sciences in the place of the late Quintino Sella.

The first meeting of the Manchester Geographical Society was held on Tuesday last, under the presidency of Mr. J. F. Hutton, President of the Manchester Chamber of Commerce. Upwards of three hundred members are enrolled. It is proposed to form a library in connexion with the Society, and a number of books and maps have been already contributed.

MR. FREDERICK RANSOME has succeeded in making a cement from blast furnace slag and lime which is far superior to anything as yet produced from this refuse matter. He now uses lime from the gasworks, gets rid of the sulphur by calcination with coal or coke, and then dissipates it in the form of sulphuretted hydrogen. *Engineering* informs us that the breaking load of Portland cement is 818 lb., that of Ransome's under the same circumstances 1,170 lb.

M. FORDOZ gives in *Cosmos* a very simple and useful method for detecting lead in the tinning of culinary utensils. The vessel being carefully cleaned to remove grease, a drop of nitric acid is applied to any part, and a gentle heat is used to dry the spot. A drop of solution of iodide of potassium is applied to the spot, and if lead be present a yellow iodide of lead is formed.

DR. TAYLOR, of the Ipswich Museum, having, on account of his health, been granted a year's leave of absence, is about to proceed to Australia on a lecturing expedition. Dr. Taylor is already well known in the colony as a scientific contributor to the *Australasian* newspaper and to the *Melbourne Argus*.

The Chemical Society has just issued No. 1 of *Abstracts of the Proceedings*, which will in future be regularly published after each meeting.

At a meeting of the Franklin Institute, held last month at Philadelphia, mention was made of experiments having for their object the purification, by means of artificial aëration, under pressure, of the water supplied to the city for domestic purposes. So far as carried, the experiments proved successful. On comparison with the ordinary supply, the percentage of oxygen in the aërated water was 17 per cent. greater than before; there was 53 per cent. more of carbonic acid, and of the total dissolved gases 16 per cent. more. "The percentage of free oxygen," to quote the report, "represents the excess over and above what was required to effect the oxidation of the organic impurities." If these results should be confirmed by further experiment, the drinking of impure water will cease to be an unavoidable element in modern civilization.

DR. COLLIER, the State Geologist of Indiana, has been experimenting on the changes in the structure of even the best iron. He finds that iron bars and bolts subjected to vibration were "rotten." Inserted in immovable rocks they were found to be fibrous and strong. The examples of these changes are to be sent to the Stevens Institute of Technology, where an investigation of this subject has been in progress for several years.

We have received Parts IV., V., VI. of the *Statistical Register of the Colony of Victoria* for 1883. From the part devoted to "Interchange" we learn that the general imports into the colony in that year, inclusive of wood and live stock (border traffic), amounted to 2,358,874; the exports, under the same conditions, amounting to 1,593,660. From the "Vital Statistics" we find the estimated mean population is 917,310. "Production" gives in detail the agricultural statistics, machinery, and manufactures, which our space will not allow of our giving. One point alone is deserving notice. In 1873 the value of gold claims was 12,431,241, yielding an average of 11 dw. 10-55 grains of gold, whereas in 1883 the value was reduced to 6,909,033, the average yield of gold being 6 dw. 12-82 grains.

FINE ARTS

ROYAL ACADEMY OF ARTS, Burlington House.—THE EXHIBITION OF WORKS BY THE OLD MASTERS and by Deceased Masters of the British School is NOW OPEN.—Admission from 9 a.m. till dusk, 1s. Catalogue, 6d.; or bound in cloth, with pencil, 1s. Season Tickets, 5s.

ROYAL SOCIETY OF PAINTERS IN WATER COLOURS.—THE WINTER EXHIBITION is NOW OPEN, 5, Pall Mall East, from 10 till 5.—Admission, 1s.; Catalogue, 6d. ALFRED D. PHIPPS, R.W.S., Secretary.

THE GROSVENOR GALLERY.—WINTER EXHIBITION.—THE WINTER EXHIBITION is NOW OPEN from Ten till Six, with a Collection of the Works of Thomas Gainsborough, R.A., and of Drawings by the late Richard Doyle.—Admission, 1s.; Season Tickets, 5s.

'THE VALE OF TEARS.'—DORE'S LAST GREAT PICTURE, completed a few days before he died, NOW ON VIEW at the Dore Gallery, 55, New Bond Street, with 'Christ leaving the Precincts,' 'Christ's Entry into Jerusalem,' 'The Dream of Elsie's Wife,' and his other great Pictures. From Ten to Six Daily.—Admission, 1s.

Catalogue of the Medals of Scotland, from the Earliest Period to the Present Time. By R. W. Cochran-Patrick, M.P. (Edinburgh, Douglas.)

THIS handsome quarto, with its citron morocco binding, its excellent printing, and its fine array of photographic plates, pleasantly reminds us in external of its author's former valuable publication, the 'Records of the Coinage of Scotland.' That the present work is inferior to its predecessor in extent and historical importance is due rather to the less interesting nature of its subject than to the way in which it has been dealt with. A thorough work on the Scotch medallic series was certainly, however, needed to fill a gap in numismatic literature, and Mr. Cochran-Patrick may now claim to have produced in his 'Catalogue of the Medals of Scotland' a book which will take its place as the standard one on the subject of which it treats. The special merits of this volume consist, first, in the completeness with which all medals that have any bearing upon Scottish history are brought together and classified, with an indication of the public and private collections where they are to be found; and, secondly, in the complete and satisfactory body of illustration afforded by the thirty-six accompanying plates, produced by the autogravure process of the Autotype Company. If the work falls short of our ideal of a history of medals, it is because of the occasional want of fulness in the descriptions of the medal-types, and, still more, on account of the too frequent absence of explanatory

notes. In defending the latter omission Mr. Cochran-Patrick may, perhaps, take refuge in his title of "Catalogue"; and of course no one asks him to use his medals as pegs upon which to hang miscellaneous dissertations on the history of Scotland, nor do we desire from him those flowers of rhetoric with which the auctioneer is wont to adorn the arid pages of his coin catalogues. But surely our author might have found it possible, without undue exuberance, to add more frequent notices of the events commemorated by the medals, and to give an occasional hint as to the interpretation of some of the more obscure satirical and allegoric designs. If this would too much have swollen the bulk of the volume, the whole of chapter v., which contains comparatively unimportant matter, might well have been omitted in order to gain space. Mr. Cochran-Patrick has, indeed, himself occasionally shown that he has no wish to confine his "Catalogue" within the narrow limits of a mere descriptive list, and in one part of his work he quotes rather copiously (of course with due acknowledgment) the explanatory notes of the late Mr. Edward Hawkins—an antiquary whose medallion commentaries were, perhaps, somewhat full-bodied in point of style, but who nearly always made an effort to grapple with difficulties and to throw light on what might seem obscure.

It may be well to refer to one or two medals in connexion with which the reader would gladly have welcomed some commentary. Even if Mr. Cochran-Patrick did not think it necessary to explain the significance of the jetton legend "Camera computorum regiorum" (p. 16), he might at least have gratified his readers' curiosity respecting the gold coronation medal of Charles I. (p. 19), which proclaims itself, by its inscription, to be made "ex auro ut in Scotia reperitur." We should like to have been told precisely where that gold was found. Omissions of this kind are, however, comparatively trifling; more important is the absence of an historical note upon medals such as that on p. 24 (No. 3). The reverse of this specimen shows a rather elaborate representation, but we are only treated to the bare description: "On the one side [of the central device], the capture of the Salisbury is represented; on the other, prisoners being conducted to the Tower." Mr. Cochran-Patrick talks of the Salisbury as if she were the Great Eastern or H.M.S. Pinafore. But it is not every numismatist or every reader who can be expected to know without a little research that the Salisbury was the vessel captured from the Elder Pretender by Admiral Byng, and that among those on board her were three important personages—Lord Griffin and the two sons of Lord Middleton—who were sent prisoners to the Tower. Another instance of paucity of explanation which may not unfairly be complained of occurs in connexion with the following enigmatical legend (p. 49): IG: VITUS EQ. B. G. MARC. D'ALBYVILLE. ET SA: ROM: IMP: APUD. RAT: ABLEG: EXT. C. C. C. Who or what was Vitus? This secret is nowhere divulged in Mr. Cochran-Patrick's text, though in the brief description of the plates we discover that he was the Marquis D'Albyville; with the addition of three or four words we should have known that he was also Ignatius White,

ambassador extraordinary for England in Holland.

In the course of a careful perusal of this work we have noted the following errors, which the author would probably think worth correction in any supplement he may publish or in a future edition: P. 22, No. 1, I. S. (artist's signature) omitted; p. 24, No. 3, the word SALISBURY omitted on the reverse; pp. 23, 24, No. 2, for TRIUMPHANS read TRIUMPHUS (this medal is not by Croker, but by Hautsch, whose signature appears below the queen's bust); p. 29, No. 2, for DE BELL read REBELL; p. 30, No. 2, the date should be 1745, not 1746; p. 46, No. 3, the type is hardly "Hercules strangling a lion," but rather (as explained by Mr. H. A. Grueber, Brit. Mus. 'Guide') a Roman soldier trying to tear open a lion's jaw; p. 99, No. 8 (the Montrose Medal), for "split" read *shlit* (*sic*); p. 101, No. 12, artist's signature omitted; p. 106, No. 22, the date MDCCCLXXVIII should be MDCCCLXXVIII; p. 107, No. 26, and p. 108, No. 27, for ELLIOTT read ELIOTT; p. 54, for "T. Smeltzing" read J. Smeltzing; p. 54, No. 18, I. S. omitted; p. 55, No. 19, this medal, though unsigned, is certainly by J. Smeltzing, as is proved by a similar signed specimen in the British Museum (cf. Grueber, 'Guide,' No. 339); p. 56, No. 22, "40" is omitted in the description of the reverse—it refers to the number of the conspirators; p. 69, No. 52, the letter H on the arm of Prince Henry is not noticed—it is the signature of the artist, Hamerani; p. 109, No. 29, the artist's name on this medal is misread BURCK, and in this mythical personage Mr. Cochran-Patrick apparently believes, for he inserts him in his "List of Artists." It should, of course, be BURCH.

The first chapter of this volume deals with those medals of the royal house of Stuart which relate to Scotland. Scotch medals practically begin with Queen Mary, whose beautiful portrait, by the Italian artist Primavera, is one of the earliest and most pleasing specimens in the whole series. The medals of Mary's predecessors, which are also described in this chapter, are "either of later origin, or copies of early medals now lost." The practice of including in a history of medals descriptions of pieces which are "not of the time," i.e., not contemporary with the events and personages which they commemorate, may perhaps be sometimes carried too far, and the presence of the pseudo-antique always takes something from the poetry of the true antique in its neighbourhood. The American humourist who visited the British Museum said that he "could cry like a child" over a jug one thousand years of age, especially if it was a Roman jug, but he found that a similar vessel when of recent or uncertain date failed to overwhelm him with emotion. But if the admission of non-contemporary medals is not altogether to be commended, it is, perhaps, a fault on the right side. Experts and collectors have, indeed, as a rule, little or no difficulty in distinguishing between a contemporary and a non-contemporary specimen; but the chance possessor of medals or the ordinary historical student is generally glad to find that the numismatic treatise which he consults contains a detailed description of the

medals which interest him, and is anxious to know precisely why and when his specimen was made.

In his second chapter Mr. Cochran-Patrick describes the medals of the Stuart family other than the reigning sovereigns, including also those of the consorts of the Scotch kings. This is, in our opinion, the most interesting part of the book, and though some of the specimens have rather a remote connexion with the history of Scotland, they form an admirable whole. Of especial interest is the series of medals which commemorates the events leading up to the flight of James II. in 1688, and the subsequent fortunes of the exiled Stuarts. Chapter iii. is almost a chapter on snakes, for though it bears the title "Medals relating to Events in Scottish History," the author is compelled to admit that "the events in Scottish history which have been commemorated by medals are very few." One event, however, the rising of '45, receives a good deal of medallion illustration. Chapter iv. contains the "Medals of Illustrious Persons." The earlier Scotch medalists would appear to have been rather of Dr. Johnson's opinion that "one Scotchman is as good as another"; at any rate, they have singled out but few of their countrymen for the honour of medallion commemoration. The earliest known "personal" medal is that of Schevez, Archbishop of St. Andrews, book and manuscript collector and patron of art. It is dated 1491. Passing over the Seton, Loudoun, Montrose, Argyll, and other medals, we find ourselves in the eighteenth century, when the medals of Scotch worthies become much more numerous, though there are no specimens which call for especial notice here.

The last chapter contains a description of a number of local and miscellaneous specimens. Many of them are of very recent date and of little importance, consisting of agricultural, academical, volunteer, and other medals. These pieces will, perhaps, be looked for by Scotchmen, though to the mere English, it must be confessed, they are not profoundly interesting. Some of the inscriptions, appearing as they do in all the glory of capital letters, remind one rather of the transparencies seen in the village of Baldinsville when, on a festive occasion, it was brilliantly illuminated; for example: "The Amicable Society of Married Men and Bachelors"; "Second Prize Medal Rifle Comp"; "Instituted to Obtain a Radical Reform of our National Abuses"; "Burgh of Calton, Special Constable"; "I promise by the Help of God to abstain from all Intoxicating Liquors as Beverages"; "In Commemoration of Her Majesty's Maternal Visit to Scotland"; "Edinburgh Skating Society, Mr. Matt. Sandilands."

THE ELEANOR CROSS, NORTHAMPTON.

I MAY perhaps be permitted, as the secretary of the committee which has been formed for "the preservation and protection" of Queen Eleanor's Cross at Northampton, to say a few words in answer to the letter from Mr. Albert Hartshorne which appeared in your issue of January 17th. The immediate object of the committee is the restoration of the flight of steps forming the base of the cross. In the words of the architect employed by the committee, Mr. Edmund Law, the son of the Mr. E. F. Law mentioned by Mr. Hartshorne, they require "immediate attention." He says:—

"If a substantial restoration is not effected here at once, the safety of the superstructure will be jeopardized. I find that the upper step, forming the immediate base of the cross, is much worn away and perished, and must be renewed all round; and the remainder of the steps below are so dilapidated that about one-half of them will require to be new."

Since this was written a further examination has convinced Mr. Law and the committee that none of the steps are original. They probably date from the first restoration in 1713. They are of soft local stone and quite unfit for the purpose, and, as has been stated above, are at least half of them so worn or shattered that they must necessarily be replaced. The committee, after anxious consideration, has determined that as none of the steps are original and the stone unsuitable, the only thing to be done is to replace the whole of them rather than to leave a portion of the old steps, which would probably have to be removed within a comparatively short time. The stone which has been selected is Derbyshire grit, which is extremely hard and durable, and the colour of which will harmonize admirably with the rest of the structure; and the committee is only waiting until it has received sufficient funds to begin this part of the work.

With regard to the upper portion of the structure there is great difference of opinion, and I gladly welcome Mr. Hartshorne's letter as completely illustrating the general feeling of the committee that the less it is meddled with the better. There may be now, as there will be from time to time, a few defective stones to be replaced in order to save the rest, and something may be done when necessary to keep out wind and weather, but no complete restoration is desired or intended. We shall certainly not restore the statues, or attempt a restoration of the cross at the summit.

The committee has given its earnest attention to the main point of Mr. Hartshorne's letter, the necessity for protection against wanton mischief. The difficulties here are partly legal and partly financial. To put a fence round the cross, which stands by the side of the public way, and to which the public have always had access, would be perhaps illegal and certainly expensive. To prosecute any one damaging the cross by throwing stones or otherwise would be a still more doubtful proceeding, as it would be impossible to rely on getting a conviction. The committee is, therefore, preparing a memorial to be presented to Her Majesty in Council, asking that the cross may be inserted in the schedule of the Act for the Protection of Ancient Monuments. If this petition is granted, any one who is found guilty of defacing the cross will be subject to a penalty of five pounds or a month's imprisonment.

In conclusion, I may add that if Mr. Hartshorne, or any of your readers, will communicate with me at Castle Ashby, Northampton, I shall be pleased to send them the names of the committee, the architect's report, and any other information. I shall also be exceedingly glad to receive any pecuniary help. The restoration of the steps as mentioned above is estimated to cost 180*l.*, and some further sums are likely to be required for supporting prosecutions and for fencing, if that turns out to be legal and necessary. Towards this we have only at present received about 125*l.*, including Her Majesty the Queen's welcome contribution. We hope to see in the course of next summer the steps restored, a notice placed near that the cross is under the protection of the Act for the Protection of Ancient Monuments, and some one prosecuted for defacing it; but we cannot do all this without money.

RICHARD SCRIVEN.

THE GROSVENOR EXHIBITION. (Third and Concluding Notice.)

GAINSBOROUGH related to one who knew him well a characteristic remark of George III.: "Doubtless portraiture is a tantalizing art—no

pleasing your sitters, hey! all wanting to be Venuses and Adonises, hey! Well, Mr. Gainsborough, since you have taken to portraiture, I suppose every one wants your landscapes, hey! Is it not so?" "Entirely so, your Majesty," was the well-bred painter's reply. We must take this declaration with salt, because it is certain that Gainsborough made a good deal of money by portraits—money that he shocked his wife by squandering so openly that "a certain great personage whom he depicted in a lace cap, lappets, and hoop," that is to say, "old Queen Charlotte" herself, vouchsafed to ask Fischer the musician (see No. 112 in this gallery) if Mrs. Gainsborough approved of her husband's extravagance. "Nod at all!—nod at all, may it please you, madam," replied the censorious Fischer. "Mine moder-in-law is twin sister of the Old Lady of Threadneedle Street. She shall not be gendont, if mine fader-in-law pour into her lap the amoundt of the whole national tebdt." Poor Mrs. Gainsborough found, to her cost, that her husband left little or no fortune behind him. Her tender but anxious face as he delineated it in No. 80 confirms the anecdote of Fischer and the queen. Gainsborough himself said that "nothing could equal the devilism of portrait painting," and we know how much he preferred landscapes, but we think he succeeded better in portraiture than in landscape painting.

"Like as my profile on a Tower halfpenny, hey?" said George III., referring to Gillray's caricatures of Fox, and adding that even a Sir Joshua was less faithful to the looks of the Whig member for Westminster than a sketch of Gillray's. If, however, he had seen Fox addressing the House of Commons (No. 201), the king would have admitted that the statesman did not insist on being made an Adonis, and that there was hope for a man who could paint such pictures. The portrait of Pitt from Lincoln's Inn, No. 70, is not only a fine picture, but a good likeness. We should like to have the portrait of Pitt that was painted by our artist at an earlier date than this one.

One of the best-known, if not most pleasing subject pictures of Gainsborough is that now hanging in the East Gallery here, called *Boys, with Dogs Fighting* (130), a large composition of nearly life-size figures, lent by Viscount Bateman. It was exhibited at the Royal Academy in 1783, the last year that Gainsborough contributed to the Somerset House gatherings. "Peter Pindar," while criticizing the exhibition, thus mentioned this painting:—

Thy dogs are good;—but yet to make thee stare,
The piece hath gained a number of deriders—
They tell thee genius in it had no share,
But that thou foolishly stol'st the curs from Snyder.
I do not blame thee borrowing a hint,
For, to be plain, there's nothing in't—
The man who acorns to do it is a log—
An eye, an ear, a tail, a nose,
Were modesty, one might suppose;
But zounds! thou must not smuggle the whole dog.

Walpole wrote in his catalogue of the Academy that this picture "wanted harmony." It, or its fellow, has been engraved more than once. Still in its original condition, it has not been removed from Shobdon Court since it was sent there from the exhibition of more than a hundred years ago. There is another version—a similar, but not identical design—which has been more than once exhibited. Lord Bateman's *Viscountess Bateman* (135) has not previously been before the public. The lady was the daughter and coheir of John Sambroke, married July 10th, 1748, to the second Viscount Bateman, whose portrait is No. 5 in this collection, a loan from the present holder of the title.

It must have occurred to many visitors to this exhibition that Gainsborough was very successful with disdainful beauties. A good example, the *Sketch of Georgiana, Duchess of Devonshire* (40), a highly finished work in monochrome, was doubtless prepared for an engraver, the colours being translated into tones of black and white. The superb young wife seems to be a veritable Lady Disdain. The same feeling

animates the portraits of haughty Mrs. Graham at Castle Howard and the Scottish National Gallery, while the very stillness of Lady Ligonier's look is intensified into a stony stare, as if she were

Some Demon's mistress, or the Demon's self.

The searching touch shown in the companion study in monochrome, the seated figure of Miss Linley, afterwards Mrs. Sheridan (42), is almost as attractive as the beauty and vivacity of the features. This picture was at the National Portrait Exhibition in 1867. Her portrait, as St. Cecilia, by Reynolds, was lately re-exhibited at the Academy.

In quite another vein is Gainsborough's touching portrait of his daughter, Mrs. Fischer (87). She is a handsome woman, with copious tresses all disarranged, on which the tone and tint of the powder have been harmonized with the flesh in an admirable manner. She holds a guitar, in the use of which she excelled. While no part of the work is finished—a circumstance which makes it, like the 'Lady Mulgrave' at the Academy, peculiarly interesting—the figure is barely sketched, and the hands are only indicated. Technically speaking, John, fourth Earl of Darnley (93), in a peach-blossom coat that Goldsmith might have envied, is also extremely interesting. It has the pearly bloom and peach-like complexion which got Gainsborough commissions Reynolds could not obtain. To be sure, that was not the only reason. Gainsborough's prices, it must be remembered, were very much lower than Sir Joshua's.

Besides the picture of his ancestor, the present Earl of Darnley has lent a very fine portrait of Miss (Theodosia) McGill, afterwards Lady Clanwilliam (191), a charming figure in blue, painted in 1765, the year of her marriage. Lord Darnley at Cobham possesses other Gainsboroughs, including 'Mrs. Gore,' sister of the first Lord Darnley, a beautiful English face, and a highly finished, solid, and comparatively early picture. Another fine reading of character is *Anne, Duchess of Cumberland* (97), lent by Lord Wenlock. The visitor should compare it with Walpole's description of the lady. Her eyelashes are "a quarter of a yard long" are here; her dark eyebrows harmonize strangely with her rich roseate complexion and amorous eyes, and luscious, but not large lips. It is profitable to compare the carnations of this portrait with those of its neighbour, *Lady Mary Bowly* (96), which have been "revived," and also the expressions of the two women. Each picture is a masterpiece. While the one depicts dark and languid eyes, the other renders all the vivacity of a pair of sparkling blue eyes, suited to a fair and brilliant skin, and indicating a temperament more alert than thoughtful. These pictures are remarkable because their hands were executed with unusual care. Gainsborough's hands, unlike those of Romney, to which we referred last week, are generally slovenly to the last degree, sometimes mere claws. The portraiture of hands is one of the most interesting subjects of the art critic's studies. The hands of Holbein are usually true portraits; Van Dyck's are commonly elegant, but mechanical, and not in harmony with the expressions of his faces; Lely's hands show more study than his prototype's; Kneller's hands are scarce, and never elegant nor very good in character; Reynolds's hands are very unequal, being sometimes in sympathy with the features they accompany, but often unmeaning and trivial; Lawrence's hands are commonly the worst painted in all portraiture, except Gainsborough's, which have rarely any energy or vraisemblance.

Lord Clanricarde's *Canning as a Young Man* (100), with a Jewish nose, and dressed as a Cavalier, in a black wig and fine doublet, is more like a Lely than a Van Dyck, as we should expect such a fancy portrait to be. It is brilliant and animated. Painted soon after the future statesman left Eton in 1787, it is one of the latest of

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Gainsborough's works, and shows no diminution of power. It was at the British Institution in 1848, and in Dublin in 1872. It is so difficult to reconcile the features of Mrs. Sharpe's *Miss M. Burr* (108) with those of Mrs. Gainsborough (80), belonging to the same owner, that we are forced to suppose an error in the naming of the former, although it appeared with its present title as No. 816 in the National Portrait Exhibition, 1868. No. 80, which we have already more than once admired, supports the lady's fame for beauty; but No. 108 does nothing of the kind, and proves that its painter was anything but a man of promise and skill. As to these points, however, compare its execution with that of the portrait of Gainsborough by himself painted in 1745, when he was just eighteen years of age, and therefore, according to the owner of that picture, contemporaneously with No. 108!

The genial looks of Mr. Pearce (107), one of Gainsborough's best friends, justify Sir C. Hanbury Williams's epithet, "well-natur'd Pearce." Gainsborough had studied Rembrandt with profit when, in a fine harmony of light, shade, and colour, he combined the cravat and collar with the striped waistcoat of the sitter. The meretricious charms of the notorious Mrs. Grace Elliott, born Dalrymple (110), were not only deftly, but artistically delineated when our painter added to her bold black eyebrows and large but hard-looking eyes the neatly placed black cheek-patch, high-tinted, artificial bloom, and too-red lips. J. Dean engraved Gainsborough's whole-length original portrait of this woman in 1779, which belongs to Lord Cholmondeley. Long known as "Dolly the Tall," she died about fifty years after this date. Her account of herself, published by Bentley in 1859, is very readable. This picture is an example of Gainsborough's practice of placing busts within ovals while the frames proper of the pictures are rectangular; see Nos. 104, 97, 96, and 93 in this gallery, and *Athenæ*, ante, p. 128, in reference to No. 1 now at the Academy. We cannot account for a practice which obviously requires that the frames should be completed with gilt "flats." Such "flats" are not, so far as we know, to be found in the old frames of Gainsboroughs.

The peculiar pearly and peach-like tints in the carnations of Gainsborough appear with charming effect in *Dorothy*, *Lady Eden* (114), an example of the best stage of his practice at Bath before he came to London, and got into the habit of using the trick of "pencilling" the flesh of his portraits with hatching strokes of his brushes. The features are drawn with unusual care.

It is probable that the *Portrait of Dr. Johnson* (119), belonging to Sir R. Lloyd Lindsay, was one of those painted by Opie in imitation of the manner of Gainsborough. The "pencilings" are very distinct in this picture, the modelling of which is all the more likely to be Opie's as the features are delineated with more force and greater knowledge of the forms *en bloc* than Gainsborough displayed, while the tints of the carnations are less lucid, hotter, and more opaque than those of the greater master, and very like those of Opie. This picture, Mr. Graves tells us, belonged to Lord Overstone, and was No. 42 at the Academy in 1871; another "Johnson" belongs to Mrs. James, of Exeter. Whether by Gainsborough or by the "Cornish Wonder" it is a very pathetic likeness; his half-dazed, purblind eyes, and neck and shoulders bent with study, are characteristic. Solid and massive as the modelling is, it is the less like a Gainsborough in that respect, while gentle dealing with the knots and furrows of the lexicographer's skin imperilled the likeness *per se*.

Looking at the eyes of Mrs. Fitz-Herbert (10), it is hard to think they were so expressive and suggestive as Cosway made them. In another miniature "the Macaroni Painter"

delineated the "first gentleman in Europe," and this drawing was exchanged with that of the lady. In the same spirit Gainsborough's portraits of Col. St. Leger (23) and the Regent, now in the hands of the St. Leger family, were painted to be exchanged. 'St. Leger' was engraved by Gainsborough Dupont, the prince's portrait by J. R. Smith. The portraits of Pitt, of which there are several here, confirm the prince's remark on Hoppner's version of the Premier's features, "Ah, there he is, with his d—d obstinate face." The genial, grandmotherly look of Mrs. Hingeston (89) is one of Gainsborough's great successes. The picture is in his very best manner, c. 1765, firm, clearly handled, broad and bright, and yet soft. The costume has been cleverly adapted to suit the colour and light and shade. The costume of this naïve but refined figure is extremely interesting. *Lady Sheffield* (47), like *Lady (Bate) Dudley* (75), is an example of Gainsborough's florid style. A wilderness of false tresses adds nothing to the charms of the lady; her blue satin petticoat and her dead-leaf skirt and bodice give to her figure the air of a Dresden-china shepherdess; with this her dainty air is in harmony. On the other hand, the *Earl of Powis as a Boy* (50) is honest and true. The eyes of Mrs. F. S. Basset (59) are, unless the lady squinted, so curiously defective in drawing, that we should suppose the picture has been trifled with. Compare with its condition that of 'The Blue Boy' (62), which has only darkened, its surface being intact. The condition of *Henry, Duke of Buccleuch* (not Montagu) (66), is worth noting with that of No. 59. See, to the same effect, *Earl Camden* (60). The soft expression and genial air of No. 66 found fit interpretation in J. Dixon's capital plate, published in 1771. The hands may be admired as much as the above-named examples of the same kind.

Gainsborough's success in copying pictures by the old masters is illustrated by the reduced study of the *Equestrian Portrait of Charles I.* (79), now at Blenheim, but soon, we hope, to be one of the ornaments of the National Gallery. This copy reproduces the general tone and prevailing dusky gold of the original, with, however, in the horse, Gainsborough's own defective drawing. The other copy from Van Dyck here, No. 131, is not so good. We fancy that *Anne, Duchess of Cumberland* (25), is somebody else's copy from a Gainsborough. The lady's husband, No. 26, is better, yet of very doubtful authenticity. A picture of the duke was at the Academy in 1777. We cannot agree with those experts who deny Mr. Cox (44) to be a Gainsborough. It is, in our opinion, an early and very interesting example.

The well-known opinion that Gainsborough stands higher as a painter of landscapes than of portraits is not supported by this exhibition, although a larger proportion of his most celebrated landscapes than of his portraits is included in it. The opinion prevailed in the painter's days as well as later, and was most likely due to his own avowed preference. It is not, we think, confirmed by the judgment of our generation or by a general study of the life's work of the artist, such as is, for the first time since the great gathering of 1814 made possible in this gallery. The century which has elapsed since he died has produced no greater portraitist, but it is not now heretical to think that within this period half a score of greater landscape painters have flourished and passed away. Wilson, thirteen years his senior, who surpassed Gainsborough in all the graver parts of art, did more to found a learned school in landscape, and his influence reacted against the simple pastorals of Gainsborough, of which the best were conventional, if not artificial. Turner and Girtin respectively were thirteen years old when Gainsborough died, and the former had made his *début* the year before. The whole of the water-colour landscapists—the Norwich School, Chalon, Constable, Cox, Linnell, Palmer,

and others, including the living—had yet to get to the front. No wonder, therefore, men think otherwise of English landscape art than they thought a century since, and that individually as well as relatively they place Gainsborough lower.

His pastorals are graceful enough, but there is little real life in them; they show no novelty of invention, although he claimed to have been the first to reveal to Englishmen the beauty of their own lake scenery. "The landscape of Gainsborough," said Constable, "is tender, soothing, and affecting," but there is nothing more in it. Soft, brilliant, sunny, harmonious, his pictures are restricted in application and scope. He has nothing of the variety of Turner, nor has he the sincerity of Girtin, or the fidelity of Cox, or Wilson's serenity, or Palmer's poetry, or Constable's resources.

De Louthborough's studies of effect and emotion in natural scenery, although they affected Gainsborough, came too late to be of much use to him. It was De Louthborough, and not Gainsborough, who taught to Englishmen the potentialities of their own native scenery, and, while Cozens, Wilson, Wright of Derby, Smith of Chichester, and others, were looking at nature through spectacles of Claude and the "classics," revealed the tragic side of landscape. His stage scenes and, above all, his "Eidophusikon" of 1782, "that incomparable exhibition," the fruitful parent of dioramas, panoramas, cycloramas, and the world of scenic emotional landscape, enchanted Reynolds so greatly that he passed days "on the other side of Leicester Fields," where the exhibition was held, and Gainsborough was not happy till he had completed the so-called picture box, or "Camera," lent by Mr. Reid, which, with twelve beautiful landscapes painted on glass, is No. 394 in this collection. It is passed daily by crowds of careless observers, who evidently have not an idea of its importance, not only in respect to Gainsborough as an artist in landscape, but in relation to English landscape painting in general.

The student whose survey of English art is comprehensive has, of course, frequently noticed in the landscape backgrounds—painted long before the "Eidophusikon"—appeared—of certain portraits by Sir Joshua, that ever-various artist, inklings of dramatic illustration of the same kind as De Louthborough developed with logical and complete effect. Such hints were, however, but fragments, and more to be admired for their sentiment than their fidelity to nature. By far the most important of the direct results of De Louthborough's teachings was the "Camera." It comprises a dozen charming pictures of great variety, entirely by Gainsborough's own hand, employed with new-born zest for the beautiful effects of moonlight, firelight, daylight, storm, &c., which it illustrates.

Compared with these pictures the other landscapes are less interesting. We have already mentioned some of them, and may add a few remarks on the remainder. No. 3, cows compactly grouped on a hillock, near a little stream, is one of the most happy of Gainsborough's compositions. The light on the graceful trees is clear and glowing. The *Gipsy Encampment* (18) is a fine unfinished study. The tree trunk in the centre is firmly painted. The tenderness of the distance and the beauty of the lowering, rainy sky are delightful. The *Landscape, Man with Sheep* (27), is as fresh and solid as a Constable, while it is a specimen of Gainsborough's good fortune in composition.

The history of the *Harvest Waggon* (33), a renowned masterpiece lent by Lord Tweedmouth, is interesting as showing that this is the picture Gainsborough gave to his friend Wiltshire, the Bath carrier, for his kindness in carrying pictures to London gratis. The painter "liked it," he said, "more than any he had ever executed." When Wiltshire's heir sold his collection in 1867 this work realized 3,097l. 10s., a stupendous price eighteen years

ago, and seldom obtained even now for a landscape. Its bright, frank touch, happy composition, and graceful figures are almost French in their vivacity and spontaneity. The pearly general tone and the purity of the lights and shadows charm every observer. The execution is thin and slight. Of its figures we have already spoken. The original of the *Milk Girl* (49) belonged in 1863 to Sir G. R. Phillips, Bart. It is well known by engravings. Compare No. 49 with No. 83. Lord Tweedmouth's *Landscape with Figures and Cattle* (54), another of the Wiltshire pictures, was at the British Institution in 1814, and sold in 1867 for 1,800*l*. It is a representation of clear glowing twilight, dimly painted and weak in drawing, but its general quality is high and original. The idyllic sentiment of the design is unexceptionable and expressed by the peculiar effect in a rocky valley, with ample foliage and many figures. This, like nearly all the noteworthy landscapes here, illustrates Gainsborough's preference for a vista in the centre or near it. On this point see Mr. Agnew's *Landscape* (128), *A View in Shropshire* (129), *Lady North's Landscape, with Horses Ploughing* (133), *Lord Penryhn's Landscape* (134), and Nos. 136, 157, 163, 169, 189, 193, 64, 50, and 33, as well as several of Mr. Reid's pictures on glass belonging to the "Camera."

Mr. Rohde's *Small Landscape* (14) we should suspect, but for the peculiar handling employed, not to be a Gainsborough. The composition is not like his, but in the classic mode he disliked. The warm half-tints, soft, pure daylight effect, and general harmony show our painter's handiwork. No. 15, *A Small Landscape*, displays unusual firmness of touch, precision, and crispness of handling. Its pure deep tones, fine greyness, aerial perspective, and the, so to say, luminous depths of its shadows, seem to prove, notwithstanding the contrary opinion of some experts, that it is really by Gainsborough. The touch is not crisper than that employed in Mr. Cavendish-Bentinck's *Gipsy Encampment* (18). The same owner's *Woodland Scene* (24) has been felicitously "laid in" *en bloc*; compare it with Nos. 15 and 18 just mentioned. The broad manner of 'The Harvest Waggon' (33) is not inevitable in a Gainsborough. To the above effect the peculiar handling of Mr. Heseltine's charming *Landscape, a Study* (51), which was at the Academy in 1878, is a new proof that softness of effect and crisp touches, as in No. 15, may be combined in a Gainsborough. Although their execution differs in degrees of finish, the technical modes of Nos. 15 and 51 are, we think, identical.

The numerous drawings and sketches by R. Doyle, which fill the smaller rooms of this gallery, deserve long and searching examination our limits forbid. Of Doyle's wit and humour it would be difficult to say which was the more wonderful. Like Cruikshank and Dickens, Doyle possessed in addition to these gifts a highly poetical feeling for the terrible and fantastic. But while Cruikshank and Dickens revelled in melodrama and were shocked by no squalor or ugliness, they were often vulgar, and violence did not displease them. Doyle could not endure such excesses. His love for beauty and the graceful grotesque found satisfaction in delightfully fanciful illustrations of fairy legends, while the goblins and fiends of the illustrations of Cruikshank were exceptionally ghastly. Doyle's wizardry had its counterpart in the fun and satire of 'Brown, Jones, and Robinson,' 'Mr. Pips's Diary,' and a score or two of the characteristic sketches before us.

Doyle's ghostly imaginings, unlike those of either of his contemporaries named above, had nothing miserable or mean in them. On the other hand, nothing could be more gaunt and melancholy than *Haworth Rectory, the Home of Charlotte Brontë* (263), where a wilderness of blanched gravestones fills the churchyard, and on its boundary stands a stark, ugly brick

house, that looks as if it were set to guard them and must needs be more depressing than they. A wan light is in the windows, distinct from that of the low moon, unseen behind the building. The whole chills while it repels, and makes one think of the cold, pinched lives and embittered hearts of the inmates who lived in such a place, perched high on the barren Yorkshire wold. Contrariwise, what could be more lovely than the moonlit assemblage of home sprites dancing under the bare branches of the elms near the great hall in *The Haunted Park* (290)? Another version of a similar idea is seen in *The Haunted Park* (316). The noteworthy examples of various sorts are *Isel Hall* (317); *The Story of Tommy* (217-9); the originals of the title-page of *Punch* (220-1); and *A Child's Dream of Fairyland* (226), a delightful vision of fancy. Charming are the grace and spirit of the women and children in No. 225. Very grim and very funny is *The Witch drives her Flock of Young Dragons to Market* (234), where a flock of monsters waddle in the grey moonlight along the margin of an enchanted lake. *Ariel* (235) shows Doyle's fancy at play. Very laughable is the wooing of the amorous monster in *Beauty and the Beast* (242). The romance of witch life appears in the picture of a woodland tarn, where a woman clad in white, the *Dame Blanche of Normandy* (245), crouches by the margin of the dark water. We recommend to the visitor's attention No. 248, *Fish out of Water, The Triumphal Entry of the Queen* (250), *Fairy Rings and Toadstools* (260), *Battle of Elies and Frogs* (262), and *The Princess plays Chess with the Dragon* (266).

It remains that we should thank Sir Coutts Lindsay for the opportunity of learning more about Gainsborough and his art than was ever possible before.

Fine-Art Gossip.

MR. JOHN G. MARKS, a brother of the Royal Academician, has it in contemplation to write a biography of the late Frederick Walker, A.R.A., to whom he was related by marriage. He invites communications from all who can give him particulars of the artist's life and works. Mr. Marks's address is Waddon New Road, Croydon.

THE Royal Academy gives notice to artists (not members) proposing to send paintings and drawings for the forthcoming exhibition that such works should be delivered at Burlington House on March 27th, 28th, or 30th next; sculptures on March 31st. No works will, under any circumstances, be received after the specified dates. Members' contributions will be delivered on April 6th.

As the only vacancy in the Royal Academy is that caused by the death of Mr. Francis Holl, there will be but one election this season. An A.R.A., probably an engraver, will accordingly be elected; when is not definitively settled.

MESSES. SAMPSON LOW & Co. have nearly ready for publication 'The Life and Reminiscences of Gustave Doré,' compiled, from material supplied by his family and friends and from personal recollection, by Mrs. Roosevelt. The work will contain over fifty illustrations of unpublished pen-and-ink and other sketches by Doré from his childhood to his death, and also many characteristic illustrations selected from his published works.

We are indebted to Mr. A. J. Hipkins for glimpses at Sir Joshua Reynolds's domestic economy about a hundred years ago, obtained from the entries in the old books of Messrs. Broadwood & Co.: "1781. December 9, Sent a Harpsichord to Sir Joshua Reynolds." "1782. Dec. 30, Miss Palmer, Sir Joshua Reynolds" (probably tuning). "1789. Cr. Miss Palmer's bill, Sir Joshua Reynolds, 18*l*." It is likely that this last charge was for tuning the harpsichord, and extended over the eight years during which the future Marchioness of Thomond had had the

instrument. The bookkeeping of those days was not so accurate as that of to-day; no doubt Mr. John Broadwood would not mind having a long account with Sir Joshua. Our correspondent has already furnished to the catalogue of the current Grosvenor Exhibition two curious notes on the dealings of the patriarchs of his firm with Gainsborough in respect to the portraits of Fischer the musician, the painter's son-in-law (No. 112 in New Bond Street), and Giardini the violinist (No. 156). The note on the latter is to the effect that on March 5th, 1774, Messrs. Dashwood and Giardini bought a "harpsichord, No. 708, for Mr. Gainsborough, Painter, in the Circle, Bath." It was sent on March 11th following, and would bear on the name-board above the keys "Burkat Shudi et Johannes Broadwood," which was then the style of the firm.

THE Queen, the Duke of Devonshire, and Prof. Ruskin have contributed historically interesting and typical specimens of architectural drawings, old and new, to a gathering formed by Mr. Maurice B. Adams to illustrate a paper he will read to the Institute of British Architects on Monday next. The series will commence with Inigo Jones, and include autograph drawings by J. Carter, Blore, Barry, Cockerell, Pugin, G. G. Scott, Street, Ruskin, Burges, Norman Shaw, and many others.

A MEETING of the supporters of the scheme for establishing a British School at Athens will be held at 22, Albemarle Street on Monday next at 4.30 P.M., when the Bishop of Durham will take the chair. A report will be read by one of the secretaries, and discussion will be invited upon the further development of the scheme. All subscribers are earnestly urged to attend, and to bring any friends who are likely to be interested in the project.

THE Bewick Club at Newcastle-on-Tyne, which is making a praiseworthy and fairly successful effort to encourage art in a district devoted to maritime and mechanical industry, opened its second fine-art exhibition on Friday evening, the 23rd inst. Sir Matthew White Ridley, Bart., M.P., who has presented several pieces of sculpture to the town, delivered an inaugural address. Local artists are largely represented in this exhibition, and other pictures, some of them new, are contributed by Mr. Calderon, Mr. Herkomer, Mr. Boughton, and others. Last year's exhibition was a financial success.

At the sale in Paris of the collection of the late Herr J. Koehlin, of Munster, 'La Maison Turque,' by Diaz, realized 15,500 francs, and his 'Le Sentier,' 3,550 fr.; Dupré's 'L'Abreuvoir,' 9,100 fr.; Troyon's 'Brebis et son Agneau,' 5,000 fr., and his 'L'Abreuvoir,' 16,200 fr.

In the archives of the Royal Academy is a letter which has special interest while the Grosvenor Exhibition of Gainsboroughs is open. It is a complaint addressed by Gainsborough to the Council of the Academy about the manner in which his most important contribution to the gathering of 1784 had been treated, being placed in a position, he says, unbecoming its character as a group of royal portraits and unjust to himself as an R.A. The position he demanded was such as the rules of the Academy did not permit to be occupied in the manner the artist insisted on. Probably Gainsborough prompted the journals of April 24th, 1784, to say: "Mr. Gainsborough's picture, which the Royal Academy Inquisition have refused to hang agreeably to his wishes, contains *Portraits of the Princess Royal, Princess Augusta, and Princess Elizabeth*, at full length. It was painted for the Prince of Wales's State-Room in Carlton Palace, for a height already ascertained, as the frame which is to receive it is formed in the panels. The requisition the Artist made, to hang it at the same height in the Exhibition Room, ought surely to have been attended to in so particular an instance, particularly when it is remembered

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that the colouring is tender and delicate, and that the effect must be destroyed by an injudicious elevation." Gainsborough ought to have set an example of obedience to laws framed for the common advantage. In the heat of the moment he wrote the letter we have mentioned, declaring in the most angry tone that if the picture was not hung in a fitter place he would never exhibit again. In the end, with several other works the artist left at the Hanging Committee's discretion, the picture was withdrawn, so that the Academy gathering of 1784 comprised no Gainsborough. The artist abandoned the Academy altogether, and during the remaining four years of his life he sent no more pictures; but he failed to interest the public by a gathering of his works at home. The letter is written on a quarto sheet of paper. The picture was not included in the Carlton House collection when exhibited *en masse* at the British Institution.

THE Collection Davillier, bequeathed to the Louvre by the famous antiquary whose name it bears, will shortly be exhibited in its entirety to the public in the Salle du Dôme des Colonades. Later the whole will be divided among the establishments proper to each section. The importance of the collection is known to all students.

MUSIC

THE WEEK.

ST. JAMES'S HALL.—Sacred Harmonic Society.

FOUR years ago Berlioz's sacred trilogy 'L'Enfance du Christ' was first performed in London under the direction of Mr. Charles Halle, and then it was permitted to slumber until yesterday week, when it was performed by the Sacred Harmonic Society. This neglect can only be regarded as singular caprice on the part of concert-givers, for the work has all the elements of popularity. It is as strikingly original as any of the French composer's great works, but without the extravagance which mars some of them. It is full of lovely melody, and also of the most graphic and picturesque effects gained by simple methods, and is, therefore, within the means of any choral society accustomed to give concerts with orchestral aid. If it does not eventually become widely popular in this country, it can only be on account of the peculiar nature of the libretto, which may be distasteful to those classes by whom oratorio performances are chiefly supported. Berlioz has drawn some of his materials from the apocryphal gospels, adding details of his own exuberant fancy. The views of the English public on the treatment of sacred subjects are steadily broadening, but prejudice yet lingers in some circles. 'L'Enfance du Christ' has been more than once noticed at length in the *Athenæum* (Nos. 2776 and 2784), and it is unnecessary again to review the music in detail. Those who know Berlioz through the medium of his gigantic 'Messe des Morts,' or his symphonic works, in which effects are frequently evolved by the employment of all manner of noisy instruments, will be surprised at the tender and ethereal character of much of the writing in the sacred trilogy, and especially at the self-denial of the composer in concluding his work with an unaccompanied chorus. Coarsely rendered this climax must prove very ineffective, but sung with the necessary delicacy and correct intonation it leaves an exquisite impression on the mind. We are glad to be able to

state that it was given to perfection by the Sacred Harmonic Society, as was, indeed, most of the work. The choir seemed determined to atone for past imperfections, and acquitted itself worthily throughout. The unseen choir of angels, composed, we believe, of students from the Royal Academy of Music, also left nothing to desire, and the orchestra was satisfactory, except in the serenade, where the flutes and the harp were not in tune with one another. It is almost needless to add that the solos received adequate justice from Miss Carlotta Elliot, Mr. Lloyd, Mr. Hilton, and Mr. Santley. The second part of the concert opened with Goetz's 137th Psalm, a work totally distinct from that of Berlioz, but equally representative of modern musical art at its best. It is impossible to listen to this psalm, in which melodic beauty is united to masterly counterpoint and the utmost depth of expression, without feeling regret at the premature death of the composer. The work was well rendered by all concerned. It was an artistic mistake to place Bach's cantata, "God's time is the best," after two compositions so wholly modern in character, as the effect of the antique music was necessarily injured. The additional accompaniments for wind instruments written by Robert Franz were employed, but without the organ part, which in Franz's arrangement is extremely modest and unobtrusive. We cannot approve of the course adopted on this occasion, at the same time admitting that musicians are not likely to arrive at a perfect agreement as to the proper method of performing the works of Bach and Handel. Mr. Charles Halle conducted the concert with conspicuous ability.

Musical Gossip.

MADAME ESSIPOFF made her final appearance this season at the Popular Concert last Saturday, when she played Beethoven's 'Sonata Appassionata.' Her rendering of this favourite work was remarkable for vigour and energy, but there was a want of reverence for the composer's text. The temptation to play passages in octaves where only single notes are written seems irresistible with many pianists, who must surely be of opinion that there is charm in mere noise. Madame Essipoff is a performer of such rare ability that there is not the slightest occasion for her to seek to gain effect by illegitimate means. Mozart's Quintet in G minor, beautifully interpreted by Madame Néruda and her companions, and Schubert's Trio in B flat were included in the programme; and Mr. Thorndike was an acceptable substitute for Mr. Maas, especially as his songs, by Purcell, Schumann, and Dvorák, were more interesting than those originally set down. On Monday the most important item was Dvorák's Trio in F minor, Op. 65. This work belongs to the composer's ripest period, and each successive hearing gives further evidence of his remarkable genius, allied in this instance to consummate musicianship. It was splendidly performed with Mr. Charles Halle at the piano-forte, and it seemed to afford great pleasure to the audience, the applause being enthusiastic. Mr. Halle gave a highly finished rendering of Beethoven's Sonata in E flat, Op. 31, No. 3, affording young pianists an invaluable lesson in the method in which classical masterpieces should be interpreted. Mozart's Quartet in D, generally known as No. 7, and three of Heller and Ernst's 'Pensées Fugitives' for piano and violin completed the instrumental programme, and Miss Carlotta Elliot was the vocalist.

MR. DANNREUTHER's programme on Tuesday evening contained no instrumental novelty, but

two Shakspearean songs by Dr. Hubert Parry were introduced by Miss Anna Williams. The second of these, a setting of the exquisite sonnet "When in disgrace with fortune," is one of the best things the composer has done. Brahms's Trio in C, Op. 87, and Schumann's Trio in D minor, Op. 63, were the most important works in the scheme.

BURNS commemoration concerts were given by Mr. Austin at St. James's Hall on Saturday last, and by Mr. William Carter at the Albert Hall on Monday.

MR. WALTER BACHE will give an orchestral concert at St. James's Hall next Thursday evening. The programme will be entirely selected from the works of Liszt, and will include the 'Dante' Symphony, the Pianoforte Concerto in E flat, the Scène Dramatique 'Jeanne d'Arc au Bûcher,' an 'Angelus' for stringed instruments, Liszt's arrangement of the 'Rákóczy March,' and the 'March of the Three Holy Kings' from 'Christus.'

It is with much regret that we announce the death of Mr. Adolphus Lockwood, harpist at the Royal Opera, Munich. Mr. Lockwood formerly held a high position in this country, where his younger brother, Mr. Ernest Lockwood, is at present one of the foremost professors on the harp. The deceased musician had been for some time resident in Munich, but had visited London on the occasion of the performances of German opera, in which his admirable playing will be remembered by many.

AN excellent series of four chamber concerts is to be given at the Highgate Literary and Scientific Institution during the months of February and March, under the direction of Mr. Gilbert H. Betjemann. The programmes are admirably selected, and the strong cast of artists announced is sufficient guarantee for the excellence of the performances.

MISS MADELINE HARDY announces an evening concert at the Brixton Hall, Acre Lane, on Tuesday evening.

MR. JOHN BOOSEY gave his seventh Ballad Concert of the present (the nineteenth) series at St. James's Hall on Wednesday evening. The programme was of the usual miscellaneous character.

DR. ORWIN has been appointed physician to the Guildhall School of Music in succession to the late Dr. Llewelyn Thomas.

THE Auckland Musical Society, one of the most enterprising of our smaller provincial musical associations, are preparing a performance of no less exacting a work than Liszt's 13th Psalm, under the direction of their conductor, Mr. N. Kilburn.

MR. ISIDORE DE LARA gave a vocal recital at the Steinway Hall last Tuesday afternoon.

THE programme of Mr. Charles Halle's concert on Thursday evening in the Free Trade Hall, Manchester, included Mendelssohn's 'Italian' Symphony; the overtures to 'Coriolan' (Beethoven) and 'Les Abencerrages' (Cherubini); the Adagio and Rondo from Vieuxtemps's Concerto in E, played by Madame Néruda; and (for the first time) Mozart's Duet in C for violin and viola, played by Madame Néruda and Herr Straus.

A NEW Mass by Gounod—a 'Messe des Pâques'—is to be produced on the 14th of March at the church of St. Eustache, Paris. The new work has no solo parts, but is written throughout for full chorus and orchestra.

THE death is announced from Paris of M. Félix Clément, the historian, at the age of sixty-three. M. Clément had within the last two months published a large 'History of Music'; but the work by which he will probably be best known is his 'Dictionnaire Lyrique, ou Histoire des Opéras,' a laborious compilation, containing the names of several thousand operas, with the dates of their production, and in the

case of the more important an analysis of the works. Though neither absolutely exhaustive nor invariably accurate, the 'Dictionnaire Lyrique' is a most useful book of reference.

THE Berlin Tonkünstlerverein has offered a prize of 300 marks (15*l.*) for the best pianoforte quartet.

DRAMA

THE WEEK.

ST. JAMES'S.—'As You Like It.'
ROYALTY.—'Frou-Frou.'
COURT THEATRE (Morning Performance).—'The Opal Ring.' Comedy in Two Acts. From the French of Octave Feuillet. By G. W. Godfrey.
VAUDEVILLE (Morning Performance).—'Loose Tiles,' a Farical Comedy in Three Acts. By James P. Hurst.

It seems now to be agreed that the chief interest in a Shakspearean revival shall be spectacular. How much has been gained and how much lost by the gradual substitution of a natural for a conventional style of acting is not easy to say. That the balance should be adverse was to be expected. Instead of the blank verse of Massinger or of Webster, the young actor has to pass his examination in the rhymed couplets of H. J. Byron or Mr. Robert Reece. Such training as is now obtained cannot well be beneficial, and there are few Shakspearean representations in which the older actors, with a limited experience of the requirements of the poetical drama, do not carry off the honours from their younger competitors. So it proves at the revival of 'As You Like It' at the St. James's Theatre, and the Adam of Mr. Maclean, although too consistently lachrymose, and the Jaques of Mr. Hermann Vezin are the most interesting and stirring features in the representation. So far as regards the general effect, a measure of the poetry is transferred from the action to the accessories. It is futile to talk of the play being buried beneath its ornamentation. 'As You Like It' is not a play to be buried. Its poetry will as easily assert itself through the elaborate decorations now accorded to it as it will through the meagre surroundings of a country barn. Its charm is indestructible, and the man who before the action is completed and the epilogue is delivered can quit the theatre is devoid of the primary gifts of a playgoer. The surroundings at the St. James's Theatre are all gain. A picture of mediæval life such as is supplied in the first act, which passes in a terraced garden in front of a gate of what is practically the Château d'Amboise, is in itself pleasant to contemplate; and the glade in which the dwellers in Arden take their meals, with the brook rippling among the sedges, and making "sweet music with the enamelled stones," to lose itself among leaves and herbage, renders easier the task of the imagination and enhances the pleasure of the spectator. Mr. Wingfield's task has, indeed, been admirably accomplished. He has for the first time put on the stage what looks like grass, and he has presented a series of pretty tableaux. Other accessories are moderately successful. Mr. Cellier's music fails to reconcile us to the loss of Arne's. The introduction of lyrics from other plays merits no keen condemnation, even when, as in the case of "Come, live with me and be my love," the words are Marlowe's, and in that of "Queen and huntress chaste and fair" they are Ben Jonson's. But the

old music is far the better, and has so long been associated with the play its omission savours of irreverence.

Mrs. Kendal's Rosalind lacks little except poetry. Looking the character indifferently well, Mrs. Kendal acts it with a womanliness, a sprightliness, and an obvious enjoyment that carry away the public and render the entire representation a triumphant success. None the less the magic is missing. No rhapsody of love stirs in the opening acts the fancy of a princess whose blood courses "brisk as the April buds in primrose season," no virginal tremors are perceptible behind the speech of the "saucy lackey" which Rosalind affects. The lines are delivered with much brilliancy, and their archness and wit seem to gain by the delivery. There is womanly tenderness also; but the result is not the ideal Rosalind. One or two curious phrases, such as "Cæsar's Thrausonical brag," are doubtless due to slips. The chief drawback of Mrs. Kendal's Rosalind is, however, self-consciousness, a fault which under varying aspects has prevented her from taking quite the rank to which her high gifts entitle her. Mr. Kendal's Orlando is admirable so far as appearance is concerned. It is, however, distinctly modern; witness the occasion whereon the offer of Rosalind, "I would cure you if you would but call me Rosalind, and come every day to my cote and woo me," is received with a bantering, if courteous protest, as much in keeping with these days as inconceivable in one whose response is "Now, by the faith of my love I will." Mr. Hare's Touchstone had at the outset a hard, dry humour, which promised to yield excellent results. The burden of responsibility for the entire production was, however, too much for the actor, who grew nervous and inattentive, and all but merged his functions of clown in those of manager. Miss Linda Dietz is a womanly and an attractive, if a rather demure Celia; Miss Webster is Phebe; and Miss Lea, a *débutante*, is a most promising Audrey. The alterations in the arrangement of the text are chiefly noteworthy in that they change the character of Jaques, who becomes much more reasonable and less pragmatical. The reception of 'As You Like It' was enthusiastic.

The assumption by Mlle. Jane Hading of the character of Frou-Frou strengthens the estimate of her powers that was formed after seeing her Claire in 'Le Maître de Forges.' In the stronger scenes of 'Frou-Frou' she shows herself on a level with her predecessors. She may not claim the nervous intensity of Desclée nor the wilful and seductive mutiny of Madame Sarah Bernhardt. She has, however, a species of sombre resentment, all the more effective while it lasts that it is at war with her true nature. Her passion is a species of intellectual revolt rather than an hysterical affection. The entire representation is admirably thoughtful, intelligent, and effective, and is free from the melodrama which characterized her first performance.

A version by Mr. G. W. Godfrey of 'Péril en la Demeure,' by M. Octave Feuillet, has been given at the Court Theatre under the title of 'The Opal Ring.' The bright and highly artificial comedy of M. Feuillet, the production of which at the

Comédie Française dates back to April 19th, 1855, bears strong marks of the influence, then paramount, of Scribe. Without conquering the inherent improbability from which that class of work is rarely free, Mr. Godfrey has fitted the piece very cleverly to modern society and to the actors by whom it has to be presented. The imbecile husband who imprisons his wife's lover in her very boudoir, and, committing him to her charge, leaves him to enjoy a *tête-à-tête*, is presented as a British diplomatist, well played by Mr. Clayton. Miss Marion Terry and Mr. Conway are fairly successful in depicting the lovers, whom this confidence perplexes as much as it delights. Mr. Cecil supplies a clever picture of a gouty old nobleman, and Miss Lydia Foote is acceptable as a widow of a type Scribe loved to depict. The piece was received with favour. It seems likely to find its way into the regular bill.

'Loose Tiles,' a farcical comedy in three acts, was given for a morning performance at the Vaudeville. If, as seems probable, the novelty finds its way into the evening entertainment, it will be time enough to deal with a work which depends for its effect upon incident rather than characterization or dialogue. Mr. Thorne and various members of his company played 'Loose Tiles' in a manner that strongly commended it to the public.

Dramatic Gossip.

THE acceptance at the Court Theatre of a piece by Mr. H. D. Traill and the consequent forthcoming appearance of that author as a dramatist are matters of more than ordinary interest to the educated playgoer.

IN our review of Mr. Hawkins's 'Annals of the French Stage' (*ante*, p. 95) we expressed a hope that Mr. Hawkins would proceed with his task. It is gratifying to hear that the continuation of the 'Annals' up to and inclusive of the Revolution is almost finished, and will be published in the course of the year.

IN the *Figaro* it is hinted that Mlle. Jane Hading is likely to play in the autumn at the Gymnase a piece furnished her in London, an English version of which will be given on the same night at the Prince's Theatre, London.

'KERRY,' Mr. Dion Boucicault's adaptation of 'La Joie fait Peur,' was revived on Saturday last at the Gaiety, Mr. E. Terry reappearing in the character of the old servant, of which in this version Mr. Boucicault was the original representative.

MR. YARDLEY's burlesque, 'Very Little Hamlet,' has been transferred to the Empire Theatre, Mr. Shine resuming in it the character of the Ghost he first acted, and then resigned to Mr. Terry.

TWO new comedies, produced respectively at the Palais Royal and the Variétés, bear a curious resemblance to each other. The first is 'Elle et Lui,' a piece in three acts, by M. Émile de Najac; the second 'Mam'zelle Gavroche,' by MM. Edmond Gondinet, Ernest Blum, and Albert de Saint-Albin. Each turns on the love of an actress for an actor and the obstacles imposed by rivals belonging to the world of fashion. In spite of the fine acting of Mlle. Judic at the Palais Royal, the Variétés entertainment seems likely to prove the more acceptable.

TO CORRESPONDENTS.—T. F. C.—F. A. L.—H. C. M.—S. & Co.—M. R.—J. D. F.—Dr. W.—received.

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